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*What About Literary Values?**

MY TOPIC might easily cause me to spend my time in an effort to convince the convinced. I think I need not contend that literary values exist, and I think we are all certain that they should be presented to students. I mean "presented" because that is precisely the way in which they are most effectively introduced. The student must become acquainted with a segment of world culture to which he is practically a stranger. He has to learn the fundamental similarities between this strange segment and the segment within which he has grown, but he must learn them along with the many dissimilarities which prohibit his being at home in his new environment. He is introduced to the new segment of culture at a relatively advanced age and, therefore, simply does not have the time to assimilate it that has been required for his identification with his natural environment. Our problem, then, becomes a problem of presentation, and we must decide what values may be introduced when, and how we may cause these values to be accepted.

Certainly if our objectives are going to include how to live as well as how to make a living, an acquaintance with what men have written is necessary. I am sure that we are all convinced of this within ourselves. But can we convince other people? Can we make our students feel the same necessity? How can we express ourselves? Given time to choose the right words, I could tell you just what literature means to me. I could transmit to you the calm pleasure that is often mine, the exaltation, and the ecstasy that I derive from beauty of expression and beauty of idea. It might even be an inspiring address. You, in turn, would be quite as capable of transmitting your feelings to me. We would be talking to each other, the speaker explaining something that the listener understood already. Our only accomplishment would be mutual encouragement. But we don't need encouragement—we need interested students—and we shall have to make them for ourselves. The teacher's enthusiasm is to a certain extent contagious, but enthusiasm must be supported by something more than a mere telling of how the teacher feels about his work. If we feel the necessity of our work better than we can express it, it is a logical assumption that we must teach our students that feeling. It must be done by calling our students' attention to the values that we feel they should recognize—not by obtuse questioning, but by the simplest and most direct questions that will guide their attention

* A talk given before a meeting of the Modern Language Association of Missouri, Saint Louis, Missouri, November 4, 1949.

toward the qualities that make our own lives satisfactory, not only as individuals but in our relationship with other individuals as well.

We cannot rely entirely upon our feelings even for our own personal orientation. We need to ask ourselves why we teach what we teach. Why do we combine language and literature? I mean literature in the usual restricted sense of prose fiction, poetry and drama. Why don't we teach our skill courses as we do now, but read history, philosophy, geology, endocrinology, or what have you? A graduate student asked me this question a year or so ago, and I must confess that I had no immediate answer. While it is true that part of the question is absurd—obvious limitations make the use of some subject matter impossible—it is quite true that we seem to ignore much valuable written material. My considered answer to the student—and I wish I could find him to tell him, because I have the uncomfortable feeling of having left a very poor impression—is that we confine our teaching to those written works which make excellent use of the language and which by expression and idea elevate our souls above the commonplace. My student's criticism is in part justified, however, because few of us can deny that our reading material is too limited in scope.

There are two fundamental groups of literary values: the aesthetic and the social. The two groups overlap to a certain extent, but the overlapping is of little importance since our objective must be to present both groups. Our most difficult task lies in the presentation of the aesthetic values, for it is here that we run the greatest risk of creating antagonisms. We must teach the desirability of elevating recreation, a kind of recreation that requires intellectual toil, and generally speaking, people of our time are loath to seek it. We must face the fact of a kind of assembly-line recreation that comes easily and enriches us in direct proportion to the effort we have spent. Recreation in our time is mass-produced. Any town in this country affords the same recreation as any other town. In some of the larger cities, this streamlined pursuit of diversion has a few frills added, but it is basically the same. I believe that the ease with which this recreation is obtained is the cause of our difficulties in presenting the aesthetic values. Our students cannot or will not see the beauties that we have found, simply because they are not accustomed to looking for them. An anthropologist might say that all this is in perfect harmony with the other aspects of our present-day culture; but we know that such a state of affairs is robbing our culture. We know that our culture needs the lasting effect of a more profound aesthetic experience. It is not for us to seek the root of the evil—that is the task of the anthropologist and the sociologist—but rather to accept the evil as it is and work against it when we meet it. The teacher's strongest weapon is his own conviction of the importance of his task. Not aggressiveness, not apology. Not power of persuasion, but sincere dedication. Appreciation of the aesthetic values cannot be forced upon students. Material must be

aptly chosen—for the student, not for the teacher—and the greatest good must be gotten out of material that the students will accept. I do not mean that untrained tastes should be pampered. I do mean that they should be trained gently.

The presentation of the social values is much easier because they possess a certain "practical" nature, and "practical", like "plastic", is a magic word. Although students cannot see the usefulness of the social values as easily as they can see the usefulness of skills, they accept them as values more readily than they accept the aesthetic values because they are becoming more and more conscious of the need for harmony in this world, and they can see some chance of obtaining it by learning to know other people. The value of knowing themselves is less evident. The principal task of the teacher in the presentation of the social values is to give them the importance they deserve. Again, we need the power of our own conviction that man can learn how to act from a study of his own expression, in action and in idea. The student, especially the younger student, may reject this idea just as he may reject any kind of history. We must explain that our actions have to be based on something, and until we become clairvoyant, the past is our best bet. The student needs to see the social values as personal and as general. He must find in his reading a guide for his own actions as an individual; and in his consideration of himself as an individual, he will discover that he is not entirely different from other individuals. From here should develop his comprehension of humanity: his recognition of similarities, his acceptance of dissimilarities, and his understanding of the special and complex aspects of other cultures. If we can relate this experience to the pleasure of identifying his emotions with those of others, we can then lead him toward the pleasures afforded by the other aesthetic values, into recall, into hope, into melody. And we shall have achieved our goal.

These aims and attitudes apply to the presentation of literary values at whatever stage of the student's development. The greatest good is achieved by the greatest amount of study, and one can expect to see the good effects of such presentation only after much reading has been done. However, the process can and should be started at an elementary level. At this level, we can at least introduce certain questions which will lead to the eventual attainment of our goal and which will present some of the literary values. Before saying more about these questions, I should like to make a few observations concerning the choice of material. In making our choice for the lower courses, we are confronted with a mass of tailor-made readers which offer less of the flavor of the language than does the most brutally edited text edition of a genuine literary work. The aesthetic value of such texts is almost nil. The language rarely offers beauty; and with the exception of an occasional bit of poetry, there is no aesthetic value to be discovered. The social value is highly questionable, perhaps even negative. Such a text may

make the student want to visit the country discussed, if it is prepared in the manner of a successful travel folder; but even a travel folder can be unspeakably dull, and such material is repetitive. One of my students has told me that during his first two courses in Spanish, he was taught four times that the Panama Canal runs north and south. I have also seen students acquire an antagonistic attitude because of an author's insistence on pointing out some superlative about each place visited by the fictional wanderer. More than the inevitable widest avenue, he must point out the largest asphalt pit in the world or the cheapest oranges in the world. Facts are, of course, important, but facts like these are hardly important when they are presented alone, stripped of the humanity which surrounds them. These texts are honestly made with the purpose of giving the student a picture of another segment of culture, but they fail because they are devoid of human emotion. What is even worse, they are apt to create a stereotype of the people of another land, which is precisely what we want to avoid. Even if the stereotype is avoided, the student may very easily form a misconception of the customs of the foreign country. A case in point is that such books are forever overemphasizing the "jarabe tapatío" and the "mariachi" music of Mexico. Now these things exist and students should know about them, but they should be placed in their proper perspective. I should dislike having the "Virginia Reel" and "Red River Valley" emphasized as such important aspects of our society. The student whom I mentioned as having become an authority on the Panama Canal visited Mexico this past summer and was surprised to find a modern nation. Acceptable cultural syntheses have been written, but rarely on an elementary level, and never do they give the insight that can be acquired from the expression of the individuals who live within a certain environment. It would seem wise, therefore, to choose literary works of the country being studied.

The choice of a literary text for the beginner is a difficult one because very few exist. The only solution to the problem is to choose the best of the ones that do exist, encourage the editing of more by telling publishers what we want, and by editing them ourselves. Once the choice has been made, it is up to the teacher to try to like the book. After the student has had time to develop a modest vocabulary, there are many texts on many different levels that can be used for both intensive and extensive reading. In the case of any text edition, and especially in the case of the beginning text, the teacher must accept as cheerfully as possible the fact that some of the values of the original are not to be found. We are foolish to let text mutilation discourage us. It is unavoidable. Certainly I think that text editions should be abandoned as soon as the student can do so; but the fact is that he cannot do so until he has made a considerable amount of progress, and while he is making that progress it seems only fair to let him gain some acquaintance with the values that will inevitably become a large part of

his education. If the lower course is considered terminal, it seems only fair to give him a glimpse of the things we cherish.

Added to the difficulty of choosing a text for maximum technical efficiency combined with maximum retention of literary values is the problem of choosing a text whose material will be accepted by the student. The latter is a problem that must be faced in the choice of reading material for whatever level. I have indicated before that I do not believe in pampering untrained tastes; but I have too often seen reading material wasted because students were not ready to comprehend the values it contained. I have also seen students offended or disgusted because the reading material was too profound, too obscure, too childish, etc. We must remember that by the time we have prepared ourselves to teach, our reading has been sufficiently wide to make us tolerant of almost anything. There is almost always some interest. This is not true with the student. Students, high school or college, are far from mature people, and their acceptance of reading material is limited by their particular level of maturity. Most of us read *Alice in Wonderland* when we were very young and enjoyed it. Most of us can read the same story now with great pleasure. But there was a time when most of us probably, secretly or openly, scorned the thing. It is true that not all people are afflicted by this stage of awkward sophistication, but it is very apt to be true of the great majority of our students. Only those who are extraordinarily secure will escape it. For this reason we should choose with the greatest caution any material that may be called "quaint", or "cute", or "whimsical". Such caution should be exercised with any material that is humorous, because humor is not the same at all ages. If a class will not accept such a book, the members will frequently become antagonistic, and the teacher will be fortunate to teach them anything. We must try, therefore, to select material suited to the maturity of our students, remembering especially that difficult middle stage of awkward sophistication.

Students can also be antagonized by the use of material that is too profound, and especially by material that is "too literary". If students are to love literature and appreciate the values that are to be found in it, we must exercise extreme care not to force literature upon them. How many times have students been defeated because they felt that they were required to see something in a selection that they simply could not see! Prose has suffered less than poetry in this respect, but literature as a whole has suffered far too much. Such a regrettable situation may be partially avoided by our own lenient attitudes toward developing tastes, but we must also choose works which can be accepted at any given point in the student's progress. Having been fascinated by the particular literature of our choice, we find that we enjoy its classics, that we enjoy practically everything belonging to the literature, and we are inclined to forget that our students are not as enthusiastic as we are. A teacher may very easily select his

favorite works and present them to a class with comments on their various excellencies. Now I would gladly listen to your comments and compare them with my own ideas; but the student is a little suspicious of what you are going to offer him in the first place, and adamant enthusiasm will frighten him. We have nothing to gain by forcing our ideas and tastes upon the student. Much more will be accomplished if, at the proper time, we choose more easily acceptable works with less literary value, making maximum use of what these do contain until student taste has progressed to the point of accepting the works that we prefer. Even when the class is ready for our favorites, we should not demand that the students share our ideas. Just as we must bear mutilation of our favorites, we must bear the criticism of developing student taste.

We are not forming a generation of literary critics. There will be a few students in most classes whose perception will be far greater than the average. Such students are to be encouraged by as much special attention as possible and perhaps by special reading assignments; but our principal interest should be the average. In the beginning course, relatively little attention is given, traditionally, to reading material. It is possible that more could be used, but our immediate concern is to use what we have to the best advantage. I think we all agree that it is extremely difficult to find good material; and I think we all realize that the snail's pace of the beginning student would take much of the joy out of the best work. Not much can be done about the speed, but we can choose short stories for reading which, by their form, counteract to some extent the deadening effect of the beginner's laborious reading. It is unfair to assume, in the case of any beginner, that he has gleaned all the good that a piece has to offer, and it is unfair to assume that he was a wide literary background. The teacher, rather, must discuss with him the simplest of all questions: "do you like it?". Here is a perfectly good question that has fallen into disrepute because on too many occasions it has accomplished no more than the student's "Yes, I like it; I don't know why; I just like it."—or the opposite. The fact is that the student does know why he likes or dislikes something, but is unable to recognize the reason. If we can cause this reason to be recognized, we shall have gone a long way toward our goal. Some patience is required in order to accomplish this. In the first place, I believe it is the student's inalienable right to say that he dislikes the best or that he likes the worst. I should bend every effort toward teaching him to like what is generally considered best; but if he should go to his grave disliking the *Don Quixote*, I should love him no less. Regardless of his opinion, he should be asked "why?". In many cases, a brief pause will bring an answer. Failing this, the teacher must resort to more prodding. "How does the story make you feel?"—"Sad?"—"Happy?"—"Disgusted?"—"Surprised?"—and so on. Then, "What makes you feel that

way?", "Do you enjoy feeling that way?", "Would you have ended the story in a different way?". Some attention can be given the characters with a discussion of what they are like, provoked by questions that will associate the student with the character. Ask a girl if she would like to date the hero; or better still, ask her which of her friends she would choose as a date for the hero. Such questions will almost invariably set off a chain reaction concerning the qualities of the various characters, and will also lead to an appreciation of the situation as presented in the story because the student will have placed himself within that situation. The student can also be asked how he knows that a character possesses certain qualities, and he will be led to discover the author's manner of character development. Through such questions the student may be made to comprehend all the values contained in the text. We need not point out to him that more is to be gained by reading the regular edition. Rather, let him enjoy his feeling of accomplishment. It is unlikely that comments by the teacher at this point will do anything to increase his interest.

As the student moves on into the second course, he will soon be able to read the average novel or play, and may well be able to do some reading on his own. Now that he has a larger work to consider, the student may be asked the same basic questions and the discussion may become more detailed. Something may be learned about the author, preferably through the student's own efforts; and the teacher may comment on the circumstances under which the piece was written. If the work has a social purpose, let the student discover this, aided by the teacher's questions. Then the teacher may explain the social situation that provoked the writing, and perhaps relate the situation in that country to the situation in other parts of the world at that time, trying especially to connect it with some familiar situation.

As soon as the student has a reasonable vocabulary, he can be introduced to poetry. By "reasonable" I mean sufficient to read some poem of recognized merit with no more than the normal amount of vocabulary difficulty. The poem can be picked for its vocabulary. Poetry is not very popular in our time; we read very little of it; and the principal reason is that poetry has been stolen from us by a super-aesthetic cult whose members wish to establish themselves above our level. We become their victims when we feel that poetry is entirely separate from the commonplace. It is not. It is perhaps above the commonplace, but not separate from it. It is the natural expression of man in a state of exaltation. People like poetry, and most people write it at one time or another. I have had only two students who said they had never written verse. And poetry is usually well accepted in class. We should try to persuade the student to learn unfamiliar words before reading the poem. All the values of the poem can be

taught by a series of simple, direct questions. Professor Hermann Barnstorff has published an article¹ which gives a detailed example of this method. To say that such a procedure is "tearing the poem apart" is utter nonsense. It is like saying that attention to specific instruments in an orchestra or to specific passages of a symphony is tearing the symphony apart, which is like saying that to enjoy the onion is to ruin the stew. Poetry is to be loved, not worshipped. The most serious damage that can be done to poetry is through class translation, and the advisability of this is questionable. Translation is good, but let it be done outside the classroom and have the translations read and discussed the next day. The teacher may find it best not to present all the implications, because the student may become confused. The student can afford to miss something if he has acquired a feeling of mastery. A similar feeling of mastery will come from his reading a regular edition. Just when regular editions should first be read is a matter that must be governed by varying situations. The teacher must try to determine the point at which a student may use such an edition without frustration. Beyond this point, a text edition is wasteful, because the class is being robbed of the satisfaction of technical accomplishment and the reward of more literary value. The teacher must also decide when a class is ready to accept the various literary "isms". I personally see no point in trying to teach these terms until the student has a background to tie them to. After all, they are terms that are used only for convenience. First let the student discover the qualities; then, after he has become accustomed to discovering them, we may tell him that certain "isms" embrace certain qualities. As the student's reading ability and powers of interpretation increase, the field becomes wider and wider for him and for the teacher. Having fulfilled our responsibility of starting the student early on the road to our goal, we must forever be mindful of our responsibility to provide him with material that will be rich enough and broad enough to become an essential part of his education.

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¹ Barnstorff, Hermann, "Poetry in the Foreign Language Class," *Modern Language Journal*, XXXII, 1, January, 1948, pp. 38-44.

Italian Literature in 1949*

IN THE past season the Italian Literary panorama seemed at long last emerging from its post-war indistinct and nebulous outline. There were substantial indications too, that creative writing in Italy, far and away, was beginning to out-strip that of her sister European countries, both as regards quality and quantity, and for that matter, international demand and popularity. In America, for instance, with the aftermath of World War II, and particularly the past season, numerous Italian creations have been translated and extensively read. To be recalled are such memorable works as Giuseppe Berto's *The Sky Is Red*, Carlo Levi's *Christ Stopped at Eboli* and Curzio Malaparte's *Kaputt*. Again one remembers Ignazio Silone, especially known in America for his unforgettable works, *Fontamara* and *Bread and Wine*. His name was renewed before the American public a short time back with his *The Seed Beneath the Snow*. Though famous in Italy, Corrado Alvaro, a Calabrian, might be called a new-comer before the American public. His novel, *Man Is Strong*, a work of poetic and imaginative qualities, was translated recently in America. Another one of his recent books *L'età breve* will be published shortly by Knopf under the title of *The Brief Years*. Alberto Moravia, who captured international fancy some 20 years back with his *Gli Indifferenti*, continued his vogue here with the recent appearance of his controversial novel *La romana* published by Farrar, Straus as the *Woman of Rome*. It is well up on the best-seller list. More than likely, Vasco Pratolini will make an impression in America with his recent novel *A Tale of Poor Lovers* (Viking), and a prediction is that stronger still will be his literary stature here with a forthcoming translation of his last novel *A Hero of Our Time* (*Un eroe del nostro tempo*, discussed below). The names of Elio Vittorini came into sharp focus for the first time here for his novel *In Sicily* (New Directions) which Ernest Hemingway singled out as a superior work, considering Vittorini as "one of the very best of the new Italian writers." Space permitting, mention could be made of other new young Italian writers whose works have been or are in the process of being published in America. But the point to be made here is that a continued international vogue for Italian creations begins to open up a rosiate vista for the Italian artist. The past season, therefore, with its splendid contribution augured well for Italian letters to make a bid again for the seniorial place occupied in pre-war years.

FICTION. Vasco Pratolini's *A Hero of Our Times* (*Un eroe del nostro tempo*; Bompiani, Milan) was a novel that jolted the reading public with a hideous but unforgettable characterization of a sixteen year old youth still under the

* An abstract of this article is to appear in *The New International Year Book*, New York, 1949.

infectious spell of fascism. In fact the story revolves about this youthful libertine, Sandrino, who demands or expects everything of this world, particularly, a resurgence of fascism. This youth, undoubtedly a prototype of others maturing after the last war, struts about with exasperating insolence and pretention. His utter lack of scruples makes the reader feel like boxing his ears at every moment. He represents some of the dissolute youth in Italy of the 1945-47 period, an Italy politically confused, terrorized by factions, and all but supine. This is a "hero" of our time, undisciplined, rotten from within as well as poisoned from an evil doctrine of the fallen, totalitarian state. In short he is a hideous anachronism: a magnificent physical specimen, a beautiful and angelic face, blue and innocent eyes, blond hair, possessing a strong and sinewy body that hides a gangrenous soul. This is our hero (perhaps a universal one at that, for, did not America have its *American Tragedy* Dreiser?), who takes advantage of a trusting but hapless woman of thirty, subjugates her with sadistic ignominies and finally murders her when she is with child. This indeed is a novel with a violent and realistic turn, every page of which, from the very first one, draws the reader relentlessly and inexorably to a tragic end. It will be interesting to see how America will consider this novel when it comes out. *Dalla parte di lei*, another novel with a tragic and violent ending was contributed by Alba de Cèspedes. It may be recalled that Alba de Cèspedes was the editor and founder a few seasons back of the excellent review, *Mercurio*. One may note with interest that the author now resides in Washington, a volunteer worker in the Italian Embassy. Her novel of some years back, *Nessuno torna indietro*, catapulted de Cèspedes into prominence as a writer. This work is in its 42nd edition, as well as translated in 20 foreign languages. *Dalla Parte de lei* (Mondadori, Milan) is a long (549 finely printed pages) but easily readable story of Alessandra, the heroine, and a few other women of the middle class that form part of her life. One may agree with the foreword to the novel that it is really a story of our modern middle class women in Italy. Each possesses certain characteristics for type identification: the romantic, the prudish and austere, the rebellious, the depressed, and the violent. There are tragic episodes of suicide and homicide in the novel. Alessandra typifies the violently rebellious type that driven to despair, kills. The novel is a closely knit analytical portrayal of these various women of the poor middle class. A very young writer, indeed, Guido Lopez, contributed as his *coup d'essai*, *Il campo* (Mondadori, Milan) which is a novel about some Italian youths in exile in Switzerland. Young Lopez seems to be tracing the footsteps of his distinguished father, Sabatino Lopez, who for several generations has been famous as a theatrical critic (*Cronache Teatrali*) and dramatist. *Il campo* earned the young writer considerable attention as well as a share in the "Bagutta Prize" for a first work, "Opera Prima." Detaching himself from the other young Italian writers as morbidly realistic, Guido Lopez, has a zest for life and shows a benign optimism

in the goodness of youth. This is how he speaks through his protagonist: "We are tired of being bad. We wish to find the strength, the way of being good, and not being ashamed of it." The other young man that shared the "Bagutta Opera Prima" prize was Gualtieri di San Lazzaro for his first novel, *Parigi era viva* (Garzanti, Milan). In this connection, too, may be pointed out that the yearly "Bagutta Academy Prize" went to Giulio Confalonieri for his *Prigione di un artista-Vita di Cherubini* (Genio; Milan, 2 vols). And now, at random could be singled out various novels and short stories. *Le ambizioni sbagliate* (Mondadori, Milan) of Alberto Moravia came out again in a reprinted version, forming the third edition. It is to be recalled that *Gli Indifferenti* reappeared under the series "Pegaso Letterario" of Bompiani, Milan. A definitive edition of Curzio Malaparte's *Kaputt* was put out by the editors Daria Guarati of Milan. Enrico Pea belonging to the older group of writers, contributed a war novel, *Zitina* (Vallecchi, Florence). Two long short stories of Cesare Pavese, *Prima che il gallo canti* (Einaudi, Turin) bespeak the "artistic personality" of the author. Eighteen short stories of Dario Ortolani with "echoes of De Amicis" appeared under the title *Il lido dei maschi* (Garzanti, Milan). The literary prize "Venezia" for the short story was awarded to Paolo Merletta for his *Il pianto di Eva*.

THEATRE-POETRY-VARIA. Mondadori brought out Vol. III of the plays of the famous Sicilian dramatist, Pirandello, *Maschere nude* (704 pp., bound in cloth). Massimo Bontempalli's *Venezia salva* was published by Bompiani, Milan. A hundred years at the Teatro San Carlo, *Cento anni di vita del teatro San Carlo* was prepared under the supervision of Felice de Filippis and others and published by Tipografia degli Artegiani (Naples). One may recall that the Teatro San Carlo of Naples is second in importance only to the famous *La Scala* of Milan, and its activities of the past hundred years should be of keen interest to the devotees of drama, music, opera. The volume includes numerous illustrations along with some colored plates. The editors Nicola Zanichelli (Bologna) have brought out a new edition of the poems of Gabriele D'Annunzio: *Del cielo, Del mare, Della terra e degli eroi* with notes and interpretations by Enzo Palmieri. The poetry prize "Lido di Roma" went to the poet Corrado Govoni for his poems *Conchiglie sul quaderno*. The second prize was shared by Luciano Luisi for *Racconto ed altri versi* and by Biagia Marniti for *Poesie*. Attilio Momigliani prepared a handsome edition of Dante's *La Divina Commedia* (Sansoni, Florence) with plates and a hitherto unpublished portrait of the Florentine poet. In the series "I grandi Italiani," Don Cesare Angelini prepared a second edition of the great Lombard, Manzoni (Unione Tipografica Editrice, Turin). Shortly before his sudden death, Pietro Orsi completed his third volume (1915-1938) of the history of the world, *Storia mondiale* (1814-1938; Nicola Zanichelli, Bologna). The first volume covers the period from 1814-1871 and the second volume, 1871-1914. Perhaps the most scholarly

and the most specialized publishing house of Europe, today, is Giuseppe Laterza & Figli (Bari), better known here for the works it has published of the distinguished philosopher, Benedetto Croce. Incidentally, Croce has been a life-long collaborator in the Laterza publications and this past season he assembled a series of his essays, *Filosofia e Storiografia*. All of the Laterza editions are studiously prepared, with excellent print and superior type of paper. It is a pleasure to record the following Laterza publications: Plato, *Lettere* (text supervised by Antonio Maddalena); Saint Thomas Aquinas, *Fede e Ragione-Estratti dalle due "Somme"* (prepared by Armando Carlini); Henri Bergson, *L'Evoluzione Creatrice-Estratti*—(Translation, notes and an introduction by Luigi Ferrarino); a revised edition of Umberto Calosso's critical study on the tragedy of Alfieri, *L'Anarchia di Vittorio Alfieri*; Cesare Rodi's *Umanità e Cosmo (Metafisica dell' Energia)*. A fifth (1948-1949) revised edition of Italy's "Whose Who," *Chi e?* (Alfabeto, Rome), is really a *dizionario biografico* of today's distinguished Italians. Lastly could be mentioned the well-known *Almanacco Italiano* (Marzocco-Bompiani, Florence) which is comparable to American Year Books. The last *Almanacco* on the events of 1948, renewed its fiftieth year of publication.

AMERICAN PUBLICATIONS OF ITALIAN BOOKS AND SUBJECTS

No effort will be made here to review exhaustively the very numerous translations of Italian works that appeared last season. At best, passing mention may be made of some of the most important. Heading the list should be Elio Vittorini's *In Sicily* (New Directions) containing an introduction by Ernest Hemingway. Mr. Hemingway's introduction, by the way, takes time and occasion to "lambaste" critical reviewing rather than help clarify Vittorini's position in the world of letters. *In Sicily*, unquestionably reveals an author whose sympathies are almost exclusively for the poor, the down-trodden, and the abject. Out of the futility of the life of these poor unfortunates the author finds justification of existence in that, "Humanity's sins are redeemed by its sufferings—by man's greatest suffering, his fellow man's callousness." In this respect he joins Ignazio Silone's political credo, leaning heavily to the "left." However, the work because of its deep inner strength, does honor to its author and to Italy. It has been warmly received by American critics. Robert Pick in the Saturday Review of Literature praised the work highly: "Perhaps I am reading too much into the story. But why, once in a blue moon, shouldn't a reviewer admit he's been swept off his feet? Signor Vittorini's book, regional in its setting, is entirely free from that folksy coyness which usually mars the tale of a native's return. You may live with the Signora Concezione without that condescension that so often creeps over the reader—and the writer—in stories about 'quaint' villagers." Vasco Pratolini's *A Tale of Poor Lovers* (Viking Press) was a best seller in Italy. It is a novel of the post World War I period dealing with the motley people that inhabited a poor quarter of Florence along Via del Corno. It is indeed an extraordinary novel, "Cut from honest cloth, rough-

woven and richly colored. It is the story of one small Florentine alleyway, where workers, shopkeepers, crooks and prostitutes live and labor, scheme and love, and where four young girls still manage to find romance. It is tender, yet fiercely forthright; it is filled with the bright promise that illumines even the back alleys of the human spirit." Alberto Moravia's *The Woman of Rome* translated by Lydia Holland (Farrar, Straus, New York) is a sordid and realistic story of a prostitute who becomes unwittingly an accomplice in an exciting melodrama involving murder and violence. *The Woman of Rome* does not seem to be one of Moravia's best efforts, but, none the less, it is at present on the best seller lists in America. *The Last Attachment: The Story of Byron and Teresa Guiccioli* (Charles Scribner's Sons, New York) is not a "fictionized" biography with imaginary details, attributed thoughts and touches of local color. . . . This is a serious, sober and scholarly narrative—and yet intensely interesting." The book touches on letters of Byron to Countess Teresa Guiccioli held in the archives of the Gamba family, along with materials gathered from a manuscript in French by the Countess, *La vie de Lord Byron en Italie*. That fascinating renaissance figure, Cesare Borgia continues to charm our contemporaries. Nigel Balchin, author of *Mine Own Executioner* prepared the *Borgia Testament* (Houghton Mifflin Co.) in an exciting narration: "From the first page of this book on you will find yourself plunged inside another man's brain, sharing his decisions, his evasions, his growing sophistication. You will have the sensation not of one who reads, but one who remembers. You will be Cesare Borgia as he must have been, in his Renaissance Italy, watching its glowing color, using its cruelties, its immoralities and its great ambitions. Here is a most distinguished novelist setting forth the story of a modern mind caged in a medieval world." The life of Lucrezia Borgia also appeared in a work by Ferdinand Gregorovius, *Lucrezia Borgia, The Daughter of Pope Alexander VI*. The work was translated from the German by John L. Garner and published by Oxford University Press, New York. *Prose and Poetry of the Continental Renaissance in Translation* (Longman's, Green & Co., New York) selected and edited by Harold Cooper Blanchard contains eleven figures of the Renaissance of which six are Italian—Petrarch, Boccaccio, Machiavelli, Castiglione, Ariosto and Tasso. While on the subject of the Renaissance, recording should be made here of Professor Ferdinand Schevill's treatment of the Medici family and its magnificence from Cosimo de Medici known as "Pater Patriae," who founded the first public library in Europe, down to Lorenzo the Magnificent, among others of the distinguished family.

In conclusion could be mentioned Count Carlo Sforza's *Italy and Italians* (E. P. Dutton & Co., New York), a collection of lectures that Count Sforza delivered at the University of California during the war. The "statesman-scholar outlines the case for faith in Italy's future."

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On Teaching Word-Order

AMONG the things which, from the beginning, a student of foreign language has to learn, there appears conspicuously the handling of word-order. Mentioning this matter in a discussion of the teaching of languages in our armed forces, a teacher illustrates the problem by very simple examples: "English says, 'I see him.' The French order of thought is 'I him see.' . . . A student of French has to learn that, in accordance with the word-order in 'I him see,' he says 'he me sees,' 'they us see,' and so on."¹ That, we are told, "is grammar," and there is no way of escaping it.

Now, as this teacher pointed out elsewhere in his discussion, the term "grammar" as understood by "linguistic scientists" includes word-order as a part of syntax. There is, of course, plenty of historical justification for so classifying it. Yet it may be helpful, for the sake of clarifying our ideas, to think of word-order not as a *part* of grammar, but rather as a phenomenon which naturally accompanies it. Let us consider grammar as fundamentally a system for combining elements in relationship to each other to form coherent concepts. Word-order does not *make* that relationship, which is determined by grammatical construction, but helps—often quite indispensably—in making it immediately *clear*. Its function is comparable to that of such visual aids as punctuation or paragraphing. It does not establish the combination of ideas, but it brings out more clearly just what the combination is.

Inseparable from any expression of thought as a whole is its emphasis. Regularly every sentence makes something stand out above the rest. By the very nature of things, pronouns are ordinarily unimportant words. They are a convenient means of referring to a person or object or idea whose identity is already obvious. Some languages, in fact, manage quite comfortably to get along without them entirely, or else use them sparingly as in Latin or Italian, where the form of the verb usually furnishes sufficient indication of the subject. So in general a pronoun is evidently an unimportant word. Notice that in English—aside from slangy distortions—pronouns are seldom accented.

Now French, from the English point of view, appears to have an uncanny aptitude for placing the real thought-carrying word at the end of the speech-unit—the phrase, the clause, or the sentence. Thus it is perfectly natural that in French one should say, "*Je le vois*." In English this emphasis is taken care of by accentuating the verb, "*I see him*." For colloquial English has a unique rubber-like capacity for altering the meaning of a statement by giving stress to any particular word along the line. Simply by the way you

¹ Ephraim Cross, *The Modern Language Journal*, March 1944, page 294.

say it, you can make an ordinary English sentence mean about as many different things—with widely varying implications—as there are words in the sentence. That is an important reason why the English language does not approach the crystal clarity of French. Simply because of this freedom of accentuation, English sentences which would be perfectly clear, if you heard them spoken, become ambiguous or worse when they appear in writing, because you cannot be sure which word should be stressed. One of the hardest things for English-speaking people to learn is the fundamental fact that in French all syllables are equally distinct and forceful. Never thoroughly grasping that principle, most Americans who “know French” go through their lives doing what may only be called speaking English with French words. Yet this far-reaching principle, this profound difference between French and English speech, is perfectly shown in small compass by the examples of word-order with which we started out. When the language-student reaches (if he ever does) the point where it occurs to him that perhaps *English* is “peculiar,” as compared to most other languages, then he is beginning to enjoy the liberation from provinciality which is one of the most valuable by-products of learning foreign languages.

It is quite logical that the profound difference of accentuation between English and French should appear most clearly in the placing of pronouns. When the object of a verb's action is not already evident, of course we represent it by a noun. A noun-object is naturally a relatively important word. So it comes at the end of the clause, as in English: “Il fait son lit”; “He makes his bed.” When the object is already well enough identified to be represented by a pronoun, then the corresponding emphasis falls rather upon the verb. Thus the latter comes at the end-position in French word-order. “Il fait son travail”; “Il le fait.” Whereas in English, instead of shifting the word-order, we simply shift the accent: “He does his *work*”; “He *does* it.” Often, indeed, in English a noun is repeated where a pronoun would be just as clear; the noun simply trails along less emphatically: “Why doesn't he do his *work*?” “He *does* his work.” This is why the English-speaking person, having a tendency to speak English with French words, may say: “Il *fait* son travail” instead of “Il le fait.”

What shall we say of the situation where we have pronouns for both direct and indirect objects? Students of French seem often to be confused by the shift of word-order between first-or-second and third-person pronoun as indirect object. Since one says “Je vous le donne” or “Il me le donne,” why should this order change, in the case of the third person, to “Je le lui donne” or “Vous le lui donnez”? This apparent inconsistency may strike the beginner in French as quite irrational, but a little reflection will show that it is not so illogical after all.

When it is a matter of giving something to “you” or to “me,” and that “something” is well enough understood to be represented by a pronoun,

then that object and its verb go together as practically an inseparable unit. The two together name the act. This is the case where two people are talking of "giving it" to one or other of themselves. When the gift is to someone else, farther removed, the "to him" or "to them" comes closer to being an inseparable part of the meaning of the verb itself. This *nuance* is not clearly marked in English. The explanation may be that the accent upon the verb reduces all pronoun objects, direct or indirect, to about equal unimportance.

To pause a moment for station identification, let it be irrevocably understood that nothing which shall be said here is intended to mitigate in any degree the importance of drill, of continual repetition day in and day out, in the discipline of mastering a language. Only, along with this indispensable drill, if the student can be made to see more and more clearly the *why*—or at least the *how*—of these customary forms of locution, then he will really be making much greater progress. The more thoroughly one acquires the *Sprachgefühl*, the more one realizes the complete naturalness of forms of locution in one language which another language, following a different system, would not find "natural" at all.

There are, however, certain basic principles governing word-order which find their application in any language. For language is not merely "usage," but to be satisfactory must always follow some sort of logic. Now the question of the order in which words come in a sentence is regularly decided according to a very simple rule. It is not a "rule," of course, in the sense of a statement which people learn in school and then strive to remember and apply. Rather it is something so deeply imbedded in the nature of things that we all tend to follow it for the most part. Only in complicated or unaccustomed situations, where we are thrown off our guard and our habits do not automatically deliver us, do we fail to follow this basic principle as it were by instinct. To be sure, this natural tendency of expression, which the human race has evolved through the ages, may be weakened or distorted by individual awkwardness, or by the influence of too much bookishness, too much tinkering with mere abstract words on paper, getting away from the traditional realities of living speech, losing touch with the true spirit of the language. Nevertheless, the proper form which avoids such aberrations can always be clearly shown, so that no cunning perception is required to see how it comes to be as it is.

The basic principle of word-order is simply this: the words most closely connected in *grammar* (that is, in *thought*) come closest to each other in the sentence. A particularly clear example is that of a relative pronoun and its antecedent. Whenever these two elements are separated, the result is awkwardness, ambiguity, or some ridiculous suggestion because the relative happens to be placed as if it referred to another antecedent. "She was wearing a jewelled comb in her hair which had been bought in Paris."

No less interesting is the case of an adverb at the beginning of a sentence,

as a modifier of the verb. Being more closely connected grammatically with the verb than with anything else, the adverb should be as close to it as possible in the word-order. Normally, let us say, it would follow immediately after the verb which it modified. Now, however, when for some reason it has taken the initial position (for emphasis, or to make a transition with the preceding sentence), it is no longer free to go and join the verb with which it belongs. What happens then? Why, the *verb* makes the adjustment; since the adverb cannot come to meet it, it goes to meet the adverb. Thus, in the only way possible, a smooth connection is preserved. Once a person sees how this phenomenon works, surely the inversion which occurs in a sentence beginning with *peut-être*, *ainsi*, or *aussi*, will seem natural enough, as will the more frequent occurrence of such inversions in German. As a matter of fact, the thing happens also in English. In various fixed forms of expression this inversion is quite inevitable, as in "So am I," "So does he," or "Neither do we." To put these expressions, for instance, in any other word-order would either make them sound unidiomatic or else give them a different meaning. They simply are as they have to be.

Undoubtedly, the tendency of modern English prose to lose the former suppleness, and to freeze upon the order of subject-verb-object, has militated against the kind of sentence adjustment which brings up the verb ahead of its subject. Nevertheless the thing is often done, as for instance in these two sentences from the same newspaper article:

"Seven miles from battered Sevastopol on the ancient Chersones Cape lie the smoldering, smelling remains of one of Hitler's most disastrous military operations. . . . At Chersones Cape, on blood-soaked soil within shooting distance of the scene of the famous charge of the light brigade, is the grim, grisly story of another of Hitler's Russian campaign errors. . . ."²

Not infrequently, without such inversion the sentence would seem to express a different meaning, as in this quotation:

"Only overhead can you see a tiny circular opening through which the bright sky shines like a sparkling jewel."³

The point is that the inversion ties the limitation unmistakably to "can see"; if it were transposed to "you can see," the "only" might well appear to modify the whole sentence, as commonly happens when we use it to introduce an exception to a preceding general statement.

The kind of situation which sometimes calls for a little dexterity on the part of a speaker or writer is that in which *more than one* element should logically come next to the other element with which they are alike connected in thought. Obviously the two or more modifiers cannot occupy the same

² Eddie Gilmore, Associated Press Correspondent, in *Kalamazoo Gazette*, May 19, 1944.

³ Manuel Komroff, "How Does It Feel To Be Free?" in *The Twenty-Five Finest Short Stories*, ed. by Edw. J. O'Brien, Richard C. Smith (1931), p. 191.

place. Sometimes they may fall naturally enough in positions equally close, one before and one after. Considered as a "nicety of style," this sort of case was thus disposed of a century ago:

"If two adverbs attend upon a single verb, one significant of place or time, the other of some modification of the verb, the former is generally situated before the verb, the latter, more intimately connected with the verb, is placed immediately after it, to the exclusion even of the object, when some circumstance depends upon the subject. 'Caesar often reprehended severely the ingratitude of his enemies.'"⁴

Yet this rather formidably stated generalization is weakened by the example cited. "Grammar" is not so mechanical an affair as our rhetorician took it to be. Viewing the thought realistically, we see that "severely" modifies not merely the verb, but the verb plus its object, these two being the elements most closely related and therefore to be kept together. If, as would usually happen, the object were one word, then "severely" would naturally follow that object: "Caesar often reprehended them severely." Of course the five-word object would remove the adverb awkwardly far away, but it could just as well come *before* the verb: "Caesar often severely reprehended. . . ." Since, as our authority recognized, the adverb of manner is "more intimately connected with the verb," it naturally slips in closer to the verb than "often." It would simply not be English to say "severely often reprehended." "Often," in fact, really modifies the statement as a whole, and could therefore just as well be the first word of the sentence. Here it may be noted that because it does thus modify the entire sentence, not simply the verb, it has no tendency to invert the sentence-structure.

In general, however, in the more complicated constructions, our basic principle of word-order works itself out by finding—easily enough as a rule—an arrangement which at the worst makes a short separation rather than a long one. In other words, one closely-related element may be separated a little in order to avoid separating another considerably more.

As language is handled by anyone who has the true feeling for its ways, the necessary adjustments of word-order generally operate quite naturally without requiring any conscious effort. Relationships of ideas are not new, and the race discovered long ago the satisfactory means of showing them. The manipulation is done so much as a matter of course that we notice it only when it is not successfully managed. So we may observe some examples from various sources, obviously the sort of statement that is worked out on paper rather than being an expression of living speech:⁵

⁴ Alexander Jamieson, *A Grammar of Rhetoric and Polite Literature*, New Haven, A. H. Maltby, 1843.

⁵ These are quoted largely from newspapers, examination papers, or students' compositions. They are reproduced here without change.

- "Abraham Lincoln wrote his Gettysburg Address while riding to Boston on a scrap of brown paper." (. . . address on a scrap . . .)
- "I shot the buffalo running out of the tent in my pajamas." (Since the participial phrase modifies "I," the only way it can go with that pronoun is by preceding it.)
- "Willkie hasn't even breathed what that something ["up his sleeve"] might be to his most loyal supporters." (. . . hasn't breathed *even to his* . . .)
- "Bill, just 21, did not arrive at the decision to go back to school easily." (. . . arrive easily . . .)
- "Samuel Johnson could own up to mistakes that he made in a manly way." (. . . own up in a manly way . . .)
- "Among Cowper's hymns, I like the one beginning 'There is a fountain filled with blood' best." (. . . I like best . . .)
- "I went over these examples many times and have marked the sentences that I consider metonymy with an asterisk." (. . . marked with an asterisk . . .)
- "I find that different authors do not handle what is supposed to be the same dialect alike." (. . . do not handle alike . . .)
- "The dapper little Mr. Drake, the most eligible bachelor in town, was seen escorting Brownville's wealthiest widow, Mrs. Smythe-Smythe, who is not at all hard to look at, to the theatre." (. . . escorting to the theatre . . .)
- "Remedial measures must be taken to make attractive the teaching profession to potentially good instructors." (. . . to make the teaching profession attractive to . . .)

The inevitability of inversion, if awkwardness is to be avoided, is shown by this example:

"Not far from the wild apple-trees a grove of elms may be found, whose lofty branches and regal posture are suggested by the word *majestic*." (. . . may be found a grove of elms whose lofty branches . . .)

Thus not only can the relative "whose" be brought next to its antecedent, where it belongs, but the adverbial phrase introduced by "not far" can take its proper place next to the verb-phrase "may be found."

Sometimes what looks at first like mere awkward word-order can be cured only by a change of grammatical construction:

"Because he had once had a quarrel with Maitre Malandain, the harness-maker, he was ashamed at being seen by his enemy looking in the dirt for a bit of string.

Of course "looking" does not belong with "enemy" as this word-order implies. It is just as easy, however, to say "ashamed of having his enemy see him looking" or "ashamed that his enemy should see him looking."

Particularly in English, carelessness as to word-order may make a sentence undecipherably ambiguous: "He guessed maybe he had never hated the things he didn't like enough before the war."⁶ Does "enough before the war

⁶ Edwin A. Gross, "The Return," *Story*, Sept.-Oct. 1945, p. 10.

modify "like," or does it belong back with "hated"? In fact, this sentence shows the tricky sort of shadings which English handles orally with sufficient clearness by special intonation, but which are no longer clear in writing or print.

As it seems to some of us, in the teaching of literature far too much mystery has been made of "style." May we not say that "style," after all, is made up of just two things: choice of words and the manner of putting them together? Each of these, of course, has far-reaching ramifications, and the two are scarcely more capable of existing apart than are the different organs of the body. Seeing then separately, however, can help us to understand how language operates. If "appreciation of literature" means something more than merely learning to like it, then it seems a profitable exercise—not only in studying mere language but in appreciating literature as an art—to examine from time to time the texture of outstanding sentences. If they are really well written, we can demonstrate, by trying out other possibilities, that the word-order had to be as it is, or at least had good reason for so being. Here for example are cases in point:

"Par éducation, peut-être, ou, si l'on veut, par atavisme, j'ai longtemps cru qu'un homme n'informait pas de ses crises de conscience les lecteurs inconnus sans commettre la plus choquante des indiscretions."⁷

"... ne l'émeut aux Etats-Unis que ce qui fait vibrer en lui cette corde dont la délicatesse révèle une sensibilité façonnée par la vieille Europe."⁸

"... le survol de notre monde avait fait découvrir à l'aviateur un 'visage vu de face.' Et nous savons bien que c'est là ce qui lui a imposé avec tant de force le sentiment de la précarité de la vie humaine."⁹

Any teacher, however, can find good examples for the purpose in whatever text he assigns to his students to read. Very interesting questions come up sometimes in this sort of analysis. As a teaching device it has unlimited possibilities. We may venture to say that in studying word-order, and thereby acquiring the "feel" of language in its actual use, a person is learning something much more fundamental than "vocabulary"—which nothing prevents him from learning (perhaps all the more easily) at the same time.

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⁷ Maurice Edgar Coindreau, review of the *Journal* of Julien Green, *France-Amérique*, 8 décembre 1946.

⁸ *Ibid.*, 23 octobre 1949.

⁹ Pierre Driencourt, "Antoine de Saint Exupéry," *Le Travailleur* (Worcester, Mass.), 11 août 1949.

The Army Language School— An Appraisal

THE need for Japanese linguists was foreseen by the Army months before Pearl Harbour and plans were made to meet this problem. Utilizing Americans of Japanese ancestry who were inducted into the Army from western states, a small language school was established on November 1, 1941. It was called the Fourth Army Intelligence School and was located at the Presidio of San Francisco. The School was organized for the purpose of teaching basic Japanese, military Japanese, the organization of the Japanese Army, the technique of interrogating prisoners of war and similar subjects. It was a language and a military intelligence school whose graduates were to act as translators, interpreters and interrogators for U. S. field forces.

In May 1942, the School was moved to Camp Savage, Minnesota and two years later to Fort Snelling, Minnesota. Its name was changed to Military Intelligence Service Language School. Finally, in June 1946, almost a year after V-J Day, the School was moved to its permanent location at the Presidio of Monterey, California. Its name was again changed, this time to Army Language School.

Soon after the School was established in Monterey, it embarked on a program of expansion. Classes in Russian were started in the fall of 1946. A year later, courses in Chinese, Korean, Spanish, French, Portuguese and the Middle Eastern languages were added to the curricula. In July 1948 instruction was begun in Roumanian, Albanian, Bulgarian, Czech, Hungarian, Polish, Serbo-Croatian, and the Scandinavian languages. Twenty-one languages are now being taught at the Army Language School. These are: Albanian, Arabic, Bulgarian, Chinese, Czech, Danish, French, Greek, Hungarian, Japanese, Korean, Norwegian, Persian, Polish, Portuguese, Roumanian, Russian, Serbo-Croatian, Spanish, Swedish, and Turkish.

It is obvious that the Army Language School has gone through a process of evolution, that it has adapted its program to meet changing world conditions. Not only have the curricula been changed from time to time but also the methods of instruction. From the very beginning the policy of the School has been to change methods of instruction and course content whenever the administration considers such revisions warranted.

For example, early in the war trainees at the School received a good deal of instruction in basic Japanese. All efforts were being directed toward turning out as rapidly as possible interpreters and translators of Japanese for service with our combat troops. Experience in the field soon indicated that

the scope of the language requirements there was limited to a narrow military field. Accordingly the basic Japanese language course was stripped to the bare essentials. Trainees concentrated on military Japanese. The course was usually of eighteen months' duration.

Since the war the course in Japanese has been reduced in length to twelve months and its content has been changed. The vocabulary which trainees are now required to learn is much broader and larger than it was during the war. Such changes can be made quickly since the School is not unnecessarily hampered by regulations and traditions. Because of this it is able to attain its goal efficiently.

The objective which the School is trying to achieve has never changed since the School was organized. The Army Language School is endeavoring to train men to *understand* and *speak* a foreign language. The ability to write in and translate a foreign idiom is of secondary importance. How the School operates to attain its goal is best seen by following the career of an average student from the time he is assigned to the School until his graduation.

All the students who are now attending the Army Language School are there at their own request. However, many who applied for assignment to the School were not accepted. Personnel files were used as a basis for screening applicants. Those who were accepted were given a language aptitude test on their arrival at the School. Failure to pass this test did not disqualify them from being enrolled in the language course to which they had been assigned.

The reason for giving the aptitude test was merely to determine its value as a predictor. The test consists of parts of those given at universities and a tone inflection test developed by the Army Language School. The tone inflection test is aural and is given by playing a recording of Chinese words. The words are inflected in one of four ways: level, rising, falling, rising and falling. The student checks the type of inflection to which he believes each word belongs.

Statistics on the correlation of this combination of tests were gathered from September 1948 until June 1949, in which month these tests were discontinued. The School decided that the correlation between the test results and grades received was not high enough. Actually the tests were too easy. In the tone inflection test a great number of students made perfect scores. Indeed this test revealed nothing more or less than whether or not a student was tone deaf.

In July 1949 the Army Language School began a study of the correlation between grades received in language courses and scores obtained in the following three tests:

- (1) The Army General Classification Test (AGCT). This test is given to all enlisted men when they enter the service. It has recently been discontinued in favor of the Army Classification Battery Test (ACBT). The ACBT consists

of three parts: a. Reading and vocabulary; b. Arithmetic reasoning; c. Pattern analysis.

- (2) The language aptitude test given at West Point, WPQ-1, X-1.
- (3) The following parts of the Seashore Measures of Musical Talents: a. Pitch; b. Timbre; c. Tonal memory.

If the correlation between the scores made on these tests and grades received in language courses proves to be sufficiently high, the School may use these as a predictor. Prospective students can then be tested prior to acceptance and those not qualified can be eliminated from consideration. At the present time, when passing a language aptitude test is not a requirement for admission to the School, it takes from four weeks to three months to determine accurately which students will not be able to complete their course successfully. The percentage of students thus disqualified varies from 8 to 13 per cent depending on the language being studied.

With the adoption of a language aptitude test which is reasonably reliable as a predictor, it is hoped that the percentage of failures will be substantially reduced. The Army Language School is not taking the attitude that the test which it started using in July 1949 will necessarily turn out to be such a predictor. If it proves to be unsatisfactory, further study and experimentation will be undertaken. The Army Language School is a progressive institution and it will not be content until a reasonably reliable language aptitude test has been found. Even then experiments will continue in an effort to improve the test.

The importance of an aptitude test for pre-selection is very apparent when one considers the types of trainee who form the student body at the Army Language School. The students are above average intelligence for Army personnel. The Army wide figure for the General Classification Test (AGCT) is 100; for the students at Army Language School it is 128.7. All military ranks from private to full colonel are represented. The trainees are of all ages from 17 to 50. Some have had only a ninth grade education; others hold advanced degrees. Previous language training varies from none at all to several years study in high school and college. It must be noted that a student may be trained in a language other than the one he studied in high school and/or college. In view of this diversity in the previous training of students and of the aim of the School to teach trainees to understand and speak a foreign language it is evident that careful consideration had to be given to the selection of a faculty.

First of all it was decided that instructors must be natives of the country whose language they teach. However it was ruled that native born Americans who were raised in or who received most of their education in a foreign country would be acceptable. It would seem that the first place in which the Army Language School would seek instructors would be in the universities, for they have trained teachers who instruct in such languages as Arabic and Persian and who are natives of those countries. But the Army Language

School does not try to proselyte professors from civilian schools. Moreover, it is quite doubtful if such professors could be lured away from American universities with their research facilities, to teach at the Army Language School. Besides, the School prefers to secure for its teaching staff persons who were only recently using the language they teach, *in their daily life*, and therefore engages native speakers to accomplish the aims of the School, namely, to teach men to speak a foreign language in a brief period of time.

The best qualified instructor in the opinion of the School is one who was a teacher in his native land and who is, in addition, familiar with American customs. But such people are not easy to find. As a result there is great diversity in the former occupations of the faculty members. For example, in the Japanese section there is a chemical engineer, a salesman, a newspaper man, a businessman and representatives of several other occupations. At the same time there are a number of instructors on the School staff who are professional teachers with many years' experience in some of the world's foremost institutions of learning.

In the past, the Army Language School did not give a course in teaching methods to new instructors who had had no previous experience. Such courses are currently being organized with some already in operation. Four civilian members of the faculty are currently attending a foreign language teacher training course at Cornell University in order that they may supervise instruction in classes for the new instructors as well as the instruction in each of their language divisions. In those cases where courses for new instructors have not yet been established, the equivalent of such a course is provided by supervised training on the job, and by section and departmental discussion. In the past two years three professors made visits of inspection to the School. A committee of four educators also made such a visit and rendered a favorable report.

The courses vary in length. The course in a Romance language lasts four months, in Roumanian and the Scandinavian languages six months, and in any other language twelve months. Regardless of the total time required for the course in a particular language, the number of hours per week is the same for all languages.

	<i>Hours</i>
(1) Contact hours of instruction	30
(2) Study in class (<i>optional</i>)	5
(3) Examinations (written and oral) are given alternate Friday afternoons from 1 to 4. On the alternate Friday, reviews are conducted from 1 to 4.	3
(4) Estimated <i>minimum</i> night study necessary to meet assignments is 15 hours per week, i.e., at least 3 hours study per night	15
(a) Total classroom work per week	33-38
(b) Total estimated minimum outside study required	15
GRAND TOTAL	48-53

(The above schedule is taken from Information Bulletin No. 1, Army Language School.)

The hours of instruction are spent in the following manner. Twenty-five percent of the teaching is by the grammar and translation method and seventy-five percent by the direct method. Grammar as such is taught in all courses. Since some of the students have no knowledge of English grammar or even grammatical terms when they arrive, they are issued an English grammar and are told to study it for two weeks. At the end of two weeks they are required to turn it in. This passing acquaintance with English grammar enables the student to understand the grammar and structure of the language he is studying.

However, the principal teaching technique employed is the direct method. Since the objective to be attained is a speaking knowledge of a language most of the class work is oral. As soon as possible the class is conducted in the language being studied. In the Japanese course for example students are required at the end of the first month to recite in Japanese a story which they have memorized. During the second month they give reports orally once a week on a story or article they have read. Thereafter the entire class either puts on a skit in Japanese or attends a Japanese movie once a week. It is easy for all members of the class to take part in the skit since classes are limited, except under unusual circumstances, to five students. In these skits, indeed when speaking the language at any time, students are encouraged to use the gestures peculiar to the language. Instruction in the other languages follows more or less the methods used in teaching Japanese.

The Army Language School has sometimes had difficulty in securing suitable textbooks. Commercially prepared texts are used whenever it is possible to do so. However such books are written for use in a high school or college classroom at a relatively slow pace and are frequently not suited to the intensive courses given at the Army Language School. The only solution of the textbook problem was for the faculty of the School to write their own texts. This was a matter of necessity and not of choice. Of the twenty-one language departments almost every one has now written its own texts. They contain all the essential grammatical principles, but are primarily designed for use of the direct method. These books meet the special needs of the students at the Army Language School.

Considerable use is made of training aids. In this respect the school has secured and continues to seek a wide variety of training aids. With the exception of the transmitter, the School has radio and recording equipment comparable to that of a Class A radio station. Recordings have been made of the first twenty lessons in each course. Copies of the recordings are then made. Small phonographs are issued for groups of two or three students. During their study time these groups can listen to that day's lesson just as it was presented by the instructor.

Recordings are also made of broadcasts from Japan, Russia and Europe. These are usually newscasts and are of particular interest to the advanced

students. They are played in class the day after they are recorded. Pravda makes a "dictated newscast" for the benefit of newspapers in small towns and villages in the Soviet Union which have no newswire service. Since these broadcasts are made slowly enough to be written down, they can be understood by the less advanced students. In view of the fact that they contain the latest news they awaken a lively interest in the students.

The School has equipment for making new sound tracks for movies. New sound tracks are made by the instructors in a given language. This makes it possible to change the sound track on any movie from one language to another, thus utilizing one film to the utmost. Strange as it may seem, a Japanese movie was recently shown in which all the actors spoke Turkish. Ordinarily when a movie is shown, particularly to the less advanced students, they are given a synopsis of the story to read the day before they see the film.

The Soundscriber is used only for remedial work. Students who cannot be convinced that they are pronouncing badly make a Soundscriber recording. It is done in this manner: The instructor reads a phrase or sentence into the microphone. Then the student reads the same words. This process is repeated a number of times. The recording is then played back. Even the most stubborn student sees his errors and is forced to admit them.

Despite the great use made of training aids, the School feels that no training aid or combination of them is a satisfactory substitute for an instructor. Training aids are used merely to supplement the instruction given in the classroom. But the greatest training aid of all is the studying done by the students in preparation for their classes.

The estimated *minimum* time of fifteen hours per week spent by the student in night study is an accurate figure. The students actually spend that amount of time preparing their lessons. Clear proof of this is the fact that officer students are rarely found in the officer's club on school nights.

The total amount of instruction given per week is, as the schedule shows, 30 hours. The total hours for the whole course amounts to 510 for the shortest courses (Romance languages) and to 1380 for the longest courses (Russian, Japanese, etc.).

In this period the students acquire the following vocabularies. In French 2500 words active vocabulary plus an additional 1500 words passive vocabulary. In Russian these figures are 3000 and 2000 words respectively. In Japanese the students are exposed to 7000 or 8000 words. Of these they retain 3000 words as an active vocabulary plus an additional 1000 words as passive vocabulary. In the written language they are able to read from 1500 to 2000 characters. Are these vocabularies sufficient to enable graduates of the School to function efficiently abroad?

The best answer to this is obtained from graduates who have been sent abroad. They have written back to the School that they get along quite

well at understanding and speaking the language in which they were trained. This is after all the objective of the School and that objective is being attained. The School is not trying to turn out graduates who are *fluent* in a foreign language. Fluency comes after the graduate has been a'road for a while.

The Army Language School is therefore doing the job it set out to do. There are some things which could be improved however. The length of the courses in the Romance languages should be increased from 4 to 6 months. New instructors with no previous teaching experience should be given a short course in teaching methods before they begin instructing. This defect is rapidly being remedied. Lastly instructors should not be required to teach 25 hours per week. An instructor cannot do his best teaching with such a heavy load.

These are, however, minor points when one looks at the whole picture. The Army started under wartime conditions to produce military interpreters in Japanese only, in a very short time. It had had no previous experience in this field. The School is now producing interpreters in a score of languages. No one knows where the next war will be fought. But wherever it is, there will be trained interpreters available. It will not be possible to wait for interpreters to be trained in the next war. Time will run very, very short.

However there may not be another war. In that case the money expended on training interpreters now is being very well spent. Army personnel who go to a foreign country in peace time and who can speak the language of that country are certainly received with a great deal more friendliness than they would be if they did not speak the language. They are, in a sense, ambassadors of good-will who make for international understanding and amity. Recently a graduate of the Army Language School was sent to Saudi Arabia. Shortly after his arrival he made a speech in Arabic. His audience was amazed and extremely pleased. It was the first time that they had heard an American Army officer give a speech in their own language. It is such speeches as this which tend to prevent war.

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Recent Developments in USAFI'S Foreign Language Curriculum

(NOTE: Colleagues acquainted with the vast language teaching programs of the military forces during World War II have undoubtedly wondered whether any of these efforts have been continued. The following article will shed some light on the matter. It is an outgrowth of a visit to the United States Armed Forces Institute headquarters at Madison, Wisconsin and an interview with Mr. Harry Theodore Charly of the Curriculum Division. It is gratifying to observe that USAFI is pursuing its linguistic program vigorously, maintaining a close liaison with specialists throughout the country, in an effort to adopt new teaching materials and techniques.—J. Ornstein.)

THE United States Armed Forces Institute (USAFI), is now a permanent official agency of the Department of Defense. USAFI offers a broad program of studies on the elementary, secondary, technical school, and college levels, enabling active-duty members of all the Armed Forces—Army, Navy, Air Force, Marine Corps, and Coast Guard to further their education voluntarily regardless of what their background may be.

At the present time a very complete selection of courses in foreign languages is offered by USAFI. The well known Spoken Language Courses, which were originated during the war, formed the basis of the Intensive Language Program and still constitute the core of USAFI's language curriculum. Twenty languages are offered in this series. They are the following: Burmese, Chinese, Danish, Dutch, French, German, Greek, Hindustani, Hungarian, Italian, Japanese, Korean, Malay, Norwegian, Portuguese, Russian, Serbo-Croatian, Spanish, Thai (Siamese), and Turkish.

The classroom techniques of the Spoken Language Courses are undoubtedly familiar to everyone in the foreign language field. The course materials remain substantially unchanged. Originally, the courses were made as self-teaching as possible since in many instances the services of a teacher were not available to the student. Often a native speaker or informant was obtained who knew nothing about teaching methods and was therefore little more than a model for the students to imitate. Of course he was also valuable for his ability to detect and correct students' errors in pronunciation and syntax. A procedure occasionally followed today in the absence of a teacher or native speaker involves the use of one of the group members as a leader. This individual assumes direction of the group and, with the aid of complete explanations contained in the texts, is able to provide, in large measure, the benefits of an instructor. Under these circumstances, phonograph records replace the native speaker in providing examples of correct pronunciation and usage to be imitated by the group. At the present time, however, re-

cordings are being used mainly in drill and individual practice to supplement the teaching.

In addition to the Spoken Language Courses, new correspondence courses in the most popular foreign languages are now in preparation. These will emphasize the rapid acquisition of reading ability. A minimum of attention will be given to the study of grammar as an end in itself. Grammar will be introduced only when it will help the student understand problems and constructions encountered in the reading selections. As in "traditional" courses, reading will be treated both intensively and extensively.

While the experiences with intensive language training have been highly satisfactory, they have revealed many problems which to the present time have resisted solution. One of these problems is the determination of the minimum amount of aural exposure to language necessary to bring about the most rapid and efficient attainment of the reading objective. It is generally recognized that without consistency or adequate skill in pronunciation the student will be seriously handicapped in his reading efforts.

In the new USAFI correspondence courses in foreign languages an effort is being made to retain as many as possible of the advantages of the conversational or intensive method. At the same time USAFI students will be furnished with the skills required to approach the level of achievement of civilian students who have done their elementary language work under traditional grammar-reading methods.

Classroom teachers, acting in an advisory capacity, contribute to the high educational standards of the Armed Forces Education Program by determining the specific course materials USAFI will use. Readers of this article may have come into contact with USAFI as a result of its textbook selection procedure which is now used not only in the foreign language field, but in almost all subject-matter areas. A method was desired which would assure USAFI students of the best textual materials currently available. It was felt that panels of educators representing schools and colleges in all parts of the country would be able to furnish the most authoritative recommendations of textual materials in each subject field. As a result, qualified people representing an educational and geographical cross section of the United States select textbooks, and the USAFI student is therefore able to profit from this collective experience.

The professional organizations are requested to furnish names of some of their outstanding members who are believed to be willing to serve on textbook nomination and selection committees for USAFI. The individual opinions of these members are then requested. The members of the first group nominate the textbook which they consider to be best in the entire field. A second committee is furnished with a list of the three or four textbooks most frequently nominated by members of the first group. The members of the second committee are asked to evaluate each of the texts listed

and to select the one they feel is most desirable. This is believed to be the most impartial way of choosing textbooks.

The United States Armed Forces Institute also acquires curricular offerings with the cooperation and assistance of civilian educators. During the past year a Subject Examination in Russian was prepared for the USAFI Examination Staff under the supervision of Professor Harry Josselson of Wayne University. He was assisted by a large number of colleges and universities which cooperated in the project of administering and correcting early versions of the test. The most valuable items, that is, those with the greatest power of discrimination, were consolidated in the final forms and these were then administered to new groups of students so that norms and performance standards could be established.

The test as it now stands will measure students' ability in three specific areas of achievement: (a) vocabulary in context, (b) functional grammar, and (c) reading comprehension. The present USAFI Subject Examinations in French, German, Italian, and Spanish are similarly divided.

The Subject Examination in Russian has been prepared on a lower level (representing the equivalent of one year of college or two years of high school Russian) and an upper level (two years of college or four years of high school Russian). Although this examination may ultimately contribute toward the standardization of the teaching of Russian in schools and colleges, its immediate purpose is to measure the ability of individual students who have had any contact whatsoever with Russian.

The development of language area courses for group study work has been under consideration for over a year. The Spoken Language Courses will constitute the base on which lectures will be prepared covering the historical political, geographical, sociological, and economic aspects of the country or region whose language is being studied. At present an area course on Latin America is being prepared under the direction of Professor Eduardo Neale-Silva of the University of Wisconsin. Within the coming year, as this course and other new developments take shape, further information will be made available.

Opportunities for Armed Forces personnel to receive instruction in foreign languages and related fields are increasing constantly. USAFI activities will probably reveal new problems in existing techniques of language teaching which should stimulate thought and offer possibilities for further experimentation and innovation.

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Short-Wave Radio in Language Teaching

FOREIGN language teachers throughout the United States can easily add an important auditory device to their repertoire of teaching aids. Short-wave radio daily blankets the whole country with lively programs of news, commentary, special events, and other features in some thirty European and Asiatic languages. The timeliness of this material, combined with its practical non-pedagogical purpose, has motivational value not often afforded by any specially prepared visual or auditory aid. In certain respects, in fact, short-wave listening offers opportunities related to those of foreign travel. The equipment needed to present these language broadcasts to laboratory classes or listening groups is neither expensive nor complicated, and can be operated by anyone. The chief deterrent to the wider use of short-wave language transmissions in schools has probably been lack of information concerning the availability of program listings. The objects of this article are to stress the psychological value of this method, to point out the abundance of program offerings, and to show teachers how to obtain the necessary listening guides.

From the student's viewpoint, short-wave broadcasts in foreign languages have the advantage of superior interest value. The appeals of novelty, timeliness, realism, and immediacy combine to impart heightened significance to the material. Hearing the language as it is heard by natives, the student feels that he is making genuine use of what he is learning. He acquires information which is of practical value, such as news, commentary, discussion, cultural description, scientific explanations, and on-the-scene accounts. He absorbs instruction in the guise of entertainment, like drama, vaudeville, and music.

International news broadcasts give excellent examples of the spoken language and, because of the student's general familiarity with the topics of the times, afford a context which encourages and simplifies the building of vocabulary. At first able to grasp only a few words, the listener will soon discover that by utilizing his knowledge of current events he can follow the broadcast from beginning to end. Commentaries, discussions, and similar programs offer the same possibilities. Continents of understanding will develop from separated islands of familiarity. The student will realize that he is participating in a phase of modern culture—that of listening to the radio for information and entertainment.

Moreover, short-wave language programs can easily be employed as stimulating core material for other learning activities. Class discussions,

arising naturally from controversial news programs and commentaries, may be conducted either in English or in the language being studied. Students may deliver reports on broadcasts heard outside the regular laboratory period. Listening groups can be formed as affiliates of language clubs. A wire recorder can be used in conjunction with the short-wave receiver to make permanent transcriptions of key programs. Translations or printed renditions in the original language can be mimeographed and passed to the students as guides to the content of such recordings.

Many ideas for interrelationship of foreign language studies with other subjects in the curriculum develop as by-products. Students of English can apply their abilities in propaganda analysis, dramatic criticism, etc. Students of economics, science, and other subjects find inspiration in program material or in the problems of radio transmission itself. Possibilities for students of music (folk, popular, or classical) are self-evident.

Another value of short-wave listening that would be operative in many instances is the development of the student's interest in additional foreign languages. While tuning for programs in the language under study, the exploring listener will necessarily come into contact with a variety of tongues, one or more of which might become of sufficient interest to warrant formal study. One is more likely to undertake the study of new languages if he has had a chance to hear them spoken than he would be if he had never encountered them.

The psychological value of short-wave language instruction rests not only on its motivational power, but also on the principle of learning by the "whole." It has been mentioned above that fragmentary comprehension tends to develop into complete comprehension. At first, beginning students will catch only such simple speech units as phrases repeatedly employed in station identification. Because these units are never presented segmentally, but always in connection with what preceded or will follow, the student's sense of accomplishment at understanding such units encourages him to move on to program introductions and then to the programs themselves. As soon as the student succeeds in picking out a few phrases at scattered points in the program, he can usually call upon his general knowledge to aid in tying further phrases into the pattern of the whole. From this point, learning proceeds by inference from context. This "whole" method of learning develops all phases of linguistic comprehension, not just the isolated matters of pronunciation, vocabulary, or structure. The student's ability in each of these linguistic functions expands in coordination with all the rest. The student hears language spoken for the purpose of conveying actual ideas and not merely to illustrate grammatical or phonetic concepts. The expression is natural. The result of short-wave language learning by the "whole" method is the more rapid acquisition of a *Sprachgefühl* as well as an understanding.

Another point worth emphasizing is the value of variety in foreign lan-

guage instruction—variety of intonation and expression, variety of substance, and variety of pedagogical methods. The instructor, of necessity, presents an overstudied delivery. He is confined by the exigencies of his instructional capacity. He is limited by the frequent artificiality of situations under which students must practice the language or hear it used. Short-wave listening offers an opportunity for his students to hear many different speakers, of varying sex, personality, and tone-quality. Subject matter is as various as the events of everyday life. The use of radio represents in itself an interesting variation of method.

A common misconception among teachers is that short-wave reception is excessively distorted. The truth is that distortion is negligible or nonexistent under ordinary circumstances when a good-quality receiver is employed. Anyone who has had the pleasure of hearing transmissions from London, Paris, Rome, The Netherlands, Switzerland, or even French Equatorial Africa, or the Belgian Congo, will affirm that, except when atmospheric disturbances are abnormally heavy, one may listen in complete comfort. Thunderstorms and other local disturbances have generally less effect upon short-wave reception than upon standard long-wave broadcasts. Most of the more prominent stations in America and abroad transmit their short-wave programs along a "beam" aimed at the special area of interest. Persons in the path of the "beam" will find that reception even from great distances is nearly equivalent in quality and power to that from local stations. Another helpful technique of the larger short-wave broadcasters is simultaneous transmission on several widely dispersed frequencies; if interference causes discomfort on *one* frequency, the same program is usually obtainable elsewhere on the dial.

Many of the most valuable transmissions (from the linguist's viewpoint) are broadcast from United States and Canadian stations within close range of most parts of our country. These short-wave programs are to be properly classified as locals, and are receivable with the usual high quality of long-wave locals. The Voice of America, the United Nations, the World Wide Broadcasting Foundation of Boston, and the Canadian Broadcasting Corporation provide superior coverage of news and special events for listeners all over the world. Their broadcasts are available in some thirty different languages.

The only things the linguistically qualified instructor need know in order to add radio to his laboratory classes and extracurricular groups are how to tune a short-wave receiver and when and where the desired programs are to be found. Most people already know enough about radio operation to enable them to tune a short-wave set efficiently. For the minority unfamiliar with short-wave tuning, a few minutes spinning dials will teach all that is necessary. However, should any instructor be more than usually afflicted with a technico-phobia, he will find his classes well supplied with interested students who are fully informed about the operation of short-

wave receivers and who will welcome an opportunity to put their information to work in the laboratory sessions. The second requisite—information about when and where the desired programs are to be found—is obtainable free on request from numerous sources, several of which are listed with full addresses at the end of this article. Along with complete schedules, many very useful supplementary bulletins and pamphlets are obtainable from the same sources without special request.

What mechanical equipment is necessary? The only necessary item is a good short-wave receiver, either of the regular home type or of the so-called communications variety. Some listeners prefer the communications-type receiver to the usual home type because of the superior structural precision and portability of the former. Communications receivers also usually incorporate greater sensitivity and selectivity, more favorable speech-to-noise ratio, and greater accuracy of calibration to facilitate tuning. These sets will tune the entire short-wave spectrum from below thirteen meters through the standard American broadcast band. On the other hand, the better grade of home console offers purer tone-quality and simpler operation. It is almost superfluous to state that the better the quality of the receiver, the better the performance. Generally, the advice of the school science department can be recruited whenever doubt arises as to which set will prove satisfactory.

The teacher should of course understand that short-wave language programs are not substitutes for anything; they are supplements. Beginners' auditory devices are still necessary. Precise training and drill in phonetics directed by the teacher will be as necessary as ever, but student progress in acquiring an understanding of naturally-spoken language will be more rapid because of the extra practice and motivation afforded by frequent listening.

The following is a selective table of programs illustrating a typical listening day:

<i>Time</i> (Eastern)	<i>Program Content</i>	<i>Wave Bands</i> (Meters)
	A. French	
11 A.M.	United Nations meetings, with running narration in English and French	19, 16, 13
12:30-1 P.M.	Voice of America: Ici New-York	19, 16, 13
3-3:30 P.M.	Voice of America: Journal Parlé	19, 13
3 P.M.	Direct broadcast of afternoon meetings of United Nations, in English and French	25, 19, 16, 13
3:15-3:45 P.M.	WRUL (Boston) French Program	25, 19, 15
5-5:30 P.M.	Voice of America: L'Amérique au jour le jour	25, 19, 16, 13
5:05, 6, and 7:15 P.M.	Emission parlée en français vers l'Amérique, de Radio Brazzaville, Poste National Français en Afrique	49, 41, 25, 19, 16

B. German

11:45-12 A.M.	Die Stimme Amerikas: Bericht aus New York	19, 16, 13
1-1:30 P.M.	Die Stimme Amerikas: Commentaries, press reviews, etc., in German	19, 16, 13
4:30-5 P.M.	Die Stimme Amerikas ruft Oesterreich: Interesting programs concerning all phases of contemporary life	31, 25, 19

C. Russian

10-10:25 A.M.	United Nations program in Russian over CKNX and CKNC, Canada	19, 16
1-2 P.M.	Voice of America in Russian	19, 16, 13

The above sampling in three languages gives some idea of the possibilities for listening to local American broadcasts. Append to the above some thirty languages (the approximate number heard on American stations each day) and add programs from the hundreds of European, Asiatic, and South American stations, if you wish a picture of the full breadth of the field.

For detailed information concerning future schedules, contact the following addresses. A postal card will usually suffice. Frequently, interesting and useful supplementary information will be supplied you.

Voice of America, Foreign Language Division, 224 W. 57th Street, New York 19, N. Y.

Canadian Broadcasting Corporation, International Service, P. O. Box 7000, Montreal, Canada

North American Service, French Broadcasting System, 610 Fifth Avenue, New York 20, N. Y.

Swiss Shortwave Service, 28 Neuengasse, Berne, Switzerland

World Wide Broadcasting Foundation, 133 Commonwealth Avenue, Boston 16, Massachusetts

The United Nations, Department of Public Information, Lake Success, New York

Note: For latest information regarding broadcasts from a foreign nation other than those mentioned above, write the embassy of that nation in Washington, D. C., or the consulate in New York City.

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English Words in Spanish Literature

THE use of Spanish terms in English is widespread, and has been made the subject of a doctoral thesis.¹ In his introduction Dr. Bentley includes a brief discussion of Spanish borrowings from English, and notes: "Their listing involves a separate and important study in itself. It has been done in part and for restricted sections but as far as I know a comprehensive study has not been made."²

A few amusing articles have appeared showing what happens to English when incorporated into the spoken language of some South American areas.³ It is quite evident to an American tourist in South America that English has a certain vogue in the spoken language, newspapers and advertisements. In his article on "English Terms in Bogotá," Professor Staubach points out: "It is rather among the cosmopolitan social groups and the lighter newspaper columnists, in business and technical circles, and among the novelty-seeking student groups, that one finds sprinklings of these terms."⁴

More serious studies on the use of English in foreign literatures are beginning to appear. It is a field that has been seriously neglected in the past. Stephen de Ullmann sums up the situation in the opening of his study on "Anglicisms in French": "The large volume of literature on foreign elements in English has not been matched so far by enquiries on a comparable scale into the history of English words abroad. The disproportion is indeed so great that it is apt to give an erroneous idea of the balance sheet of linguistic debit and credit."⁵

The present article is not a thorough, scientific study of the important problem of Anglicisms in Spanish. It is rather of an exploratory nature, for

¹ Bentley, Harold W., *A Dictionary of Spanish Terms in English*, Columbia University Press, New York, 1932.

² *Ibid.*, p. 6. A thorough study is: Espinosa, A. M., *Studies in New Mexican Spanish*, New Mexico University Bulletin, Albuquerque, 1909; *Hispania*, Vol. XXXII, no. 2 (May, 1949) lists two M. A. theses on the subject: Días, Rosario Simón, "A Vocabulary of California Spanish Words of English Origin Used by First Generation Spaniards of California." Stanford Univ., 1942; García, Trinidad, "A Vocabulary of New-Mexican Spanish Words of English Origin from Southwestern New Mexico." Stanford Univ., 1940.

³ McKinstry, H. E., "The American Language in Mexico," *American Mercury*, Vol. XIX, (1930) 336-338; DeLand, Graydon S., "A Glossary of Baseball Terms in Spanish," *Modern Language Journal*, Vol. XXIV, no. 5 (Feb., 1940) 342-344; Staubach, Charles N., "English Terms in Bogotá," *Hispania*, Vol. XXIX, no. 1 (Feb., 1946) 56-66; Reid, John T., "123 Deceptive Demons," *Hispania*, Vol. XXXI, no. 3 (Aug., 1948) 280-297; Article on "Panama" in *Time*, Vol. LIII, no. 16 (April 18, 1949) p. 37.

⁴ *Op. cit.*, p. 56.

⁵ Ullmann, Stephen de, "Anglicisms in French—Notes on Their Chronology, Range, and Reception," *PMLA*, Vol. LXII (Dec., 1947) 1153-1177. Consult this article for further bibliography on English in foreign languages.

the purpose of showing that English words do appear in the literature of both Spain and Spanish America. Six books have been examined, and sentences containing English words have been recorded. The same English word recurring in one book is not listed again. In the case of the last book, there were so many English words that it was deemed advisable merely to list them alphabetically, rather than quote the entire sentence. In the following quotations the spelling and italics are those of the original authors.

1. Emilia Pardo Bazán, *Insolación y Morriña*, Editorial Pueyo, Madrid, [1889].

(Two short novels; Spain)

- p. 25 Si se guía V. por él, la convertirá en una cuáquera.
- p. 26 Los ingleses se achispan; conformes: pero se achispan con *sherry*, con cerveza o con esos alcoholes endiablados que ellos usan.
- p. 100 Sólo el *bull-dog* de porcelana, sentado como una esfinge, miraba con alarmante persistencia al grupo del sofá . . .
- p. 115 . . . pero vamos a perfeccionar el ejemplo, y pido a V. perdón de antemano por una conversación tan *shocking*.
- p. 201 Doña Aurora tenía su tertulia y vespertina—nada menos que un *five o'clock*, como diría algún revistero—sólo sin *tea*, ni ganas de él.
- p. 206 Don Gaspar, en tono agrídulce, le llamaba "nuestro reporter."

2. Jacinto Benavente, *Más fuerte que el amor*, Librería Hernando, Madrid [1906]. (Drama: Spain)

- p. 207 Un *hall* en el castillo de los Marqueses de Ondárroa, en Escocia.
- p. 218 No hay snobismo en que no caigan.
- p. 218 Paco Utrilla, entregado a todos los *sports*, como siempre.
- p. 231 Nunca le verán ustedes vestido, lo que se llama vestido; unas veces que el *lawn-tennis*, *jersey*, calzón corto . . .
- p. 233 Pues hay que probarlo, porque eso y el *looping the loop* será lo único que les falte a ustedes.
- p. 239 A falta de capa dejaría el plaid entre sus manos.
- p. 239 Es muy español, y no por *sport* consiente el más ligero flirteo.
- p. 239 Sí, pero no es lo mismo levantar pesas en un gimnasio o boxear con los amigos que andar a cachetes con un hombre enfadado de veras . . .
- p. 286 . . . como si batiéramos un *record*; el *record*, he aquí la vida moderna: el *record* de la riqueza, el de la ambición, el de la fama, el del placer. . . .
- p. 307 Infinidad de automóviles y *mailcoaches* y carruajes de todas clases.
- p. 308 Figúrese usted un *fox-hound* aquí, en este terreno tan cultivado y tan civilizado. . . .
- p. 320 Pues aquí pasará muy malos ratos; porque el *flirt*, no sólo está permitido, sino impuesto por la moda y por la costumbre. . . .
- p. 367 Hoy comemos juntos en el Club.

3. Ramón Pérez de Ayala, *La pata de la raposa*, Mundo Latino, Madrid, 1911. (Novel; Spain)

- p. 14 Un perro *setter*, de rojas lanas, comenzó a ladrar y saltar en el jardín de Alberto.

- p. 22 . . . dentro de la alcoba, preparó el *tub*, las toallas, la esponja . . .
- p. 56 Cuando el matrimonio salía en coche, un *mylord* de gomas. . . .
- p. 111 ¡El hogar! . . . Alberto no había conocido un hogar.—*Home, sweet home*—suspiró en voz alta.
- p. 133 Salió el *Pichichi*, uno de los *clowns* . . .
- p. 135 Míster Levitón quedó corrido . . .
- p. 141 Una elástica tosca de algodón, semejante a un *jersey* . . .
- p. 150 . . . y muy presto demostró excelentes aptitudes para lo que los ingleses llaman *hand-balancer* . . .
- p. 150 Hasta he realizado el *twist*.
- p. 154 *The last but not the least*, el último, pero no el más bajo es el otro *clown*, *Maimón*.
- p. 154 Es lo que llaman los ingleses un *tumbler* . . .
- p. 187 Entró en el *hall* . . .
- p. 187 Penetró en el *smoking-room*, y fué a sentarse, o, por mejor decir, hundirse en una poltrona de cuero granate, de esas que se acostumbran llamar *Rostchild*.
- p. 189 Provocaba el antojo de imaginarlo ataviado a lo John Bull.
- p. 190 . . . me parece que la voy a sacar del restaurant y ponerla un *flat*, un pisito.
- p. 191 . . . que Missis Coleman a tales horas se había retirado a dormir.
- p. 193 En este punto apareció míster Coleman, vestido con *Norfolk jaquet* y *breeches* de recia estofa, medias de lana, y *pumps* o escarpines de baile.
- p. 193 Visitamos la galería, luego hacemos el *lunch* todos juntos, luego vamos a un parque . . .
- p. 199 Sobrevino Marietta con el *whisky* y el agua mineral.
- p. 200 El brandy viejo, sí.
- p. 201 El automóvil había quedado preso entre un des concertado pelotón de ómnibus, camiones, *cabs* y otros carruajes, cada cual en dirección diferente. Los *police-men* andaban de un lado a otro, enarbolando el autoritario bastoncillo a fin de restablecer la circulación.
- p. 201 Detuviéronse a comprar un rifle de salón, en un bazar, y un paquete de bombones . . .
- p. 308 ¿Vamos al *sitting-room*?
- p. 325 Te adoro, te adoro, te adoro. Kisses, Kisses, Kisses. Tuyísima y para siempre, *Margarita*.
- p. 330 . . . y con el *palhos* de los personajes depura sus pasiones.
4. Eduardo Barrios, *Páginas de un pobre diablo*, Nascimento, Santiago, 1923 (Novelettes and stories, Chile)
- p. 33 Ocupan todo el suelo del almacén, como las mesas de una morgue.
- p. 34 . . . y cayó de los tejados una pelota de *foot-ball*, de unos niños que luego vinieron a buscarla de la casa de al lado.
- p. 47 . . . porque se trata de un campeonato de resistencia para bailarines, en el *American Cinema*, a cuadra y media de aquí.
- p. 56 Por todos los caminos se llega aquí. Algunos a paso de *shimmy*.
- p. 132 Sus ojos seguían el zig-zag que describían los de Laura sobre el papel.
- p. 134 Te llamará mucho la atención que nada te haya dicho hasta ahora de mis famosos *flirts*.
- p. 144 Le aplanaba el espíritu la fiebre mercantil, enardecida con whisky o cerveza.

- p. 155 Los corredores pactaban en las puertas de los *bars*, en mitad de la calle, apoyados en los postes telefónicos . . .
- p. 171 Mucho habían conversado en el *lunch* . . .
- p. 206 Es que yo tengo un cuadro así, que se llama "La vuelta del picnic."
- p. 206 . . . no le habrá de faltar un comerciante, sajón o anglo, *sportman* robusto y enérgico batallador por la fortuna . . .

5. Alfonso Hernández Catá, *Sus mejores cuentos*, Nascimento, Santiago, 1936. (Stories; Spain and Cuba).

- p. 21 Con conmovedora sorpresa trataba de justificar su regreso del club a hora extemporánea.
- p. 74 . . . a todos los partidos de polo, *tennis* y tiro de pichón.
- p. 75 . . . al recibir de sus manos la copa de *whisky* . . .
- p. 76 Sólo de la salita de juego salían las palabras rituales y cargadas de responsabilidad del póker.
- p. 77 Yo no tardaré en encontrar un *taxi*.
- p. 83 Hasta entonces los pobres que conoció fueron lacayos, criados, cargadores de palos de *golf*, mozos de casino o de restorán . . .
- p. 111 Por una parte, los fraudes en que los *mediums* de mayor fama fueron sorprendidos . . .
- p. 169 . . . con quien flirteaba siempre que le tocaba hacer "el muerto" en las partidas de *bridge*.
- p. 170 Tomas Atkis había tomado tres *brandys*, un *Blak and white* y varios vasitos de *cherry* después de la cena.
- p. 171 La enseña de cautas aventuras, la *Union Jak*, presidía desplegada a lo largo del testero . . .
- p. 171 . . . desde hacía mucho tiempo en los *cabs* de Londres.
- p. 172 Habló a hurtadillas con sus *coolies* . . .
- p. 235 Era un alto funcionario, un *gentleman*.
- p. 397 . . . pasó al sueldo elevado, al camerino especial, a las visitas de los periodistas, a las interviews . . .
- p. 468 . . . las dos muchachas empezaron a fumar delante de ella y a prepararse cocteles antes de las comidas.

6. Eladio Secades, *Estampas de la época*, Editorial Lux, Habana, 1943. (Newspaper articles; Cuba)

amateur	blue	cocoa-cola	electrola
baby	bluff	coctail de frutas	fakir
ballyhoo	boxeo	corsé	field-day
band	caddy	cow boys	file
bank	camouflageado	crack	flirt
bar	celofán	crash	flirtear
base-ball	chal	cross-country	fly
basket	chance	dandy	fox-terrier
batear	chaperona	drink	foxtrot
beauty-parlor	city	drum	frigidaire
biceps	clown	dry-clean	full de ases
bloomers	club	easter lillies	fútbol

futbolista	limousine	pijamas	stock
G-man	magazine	pitcher	subway
gangster	manicure	policeman	suéter
garaje	marathon	ponche	sweater
gigoló	matinée	record	swing
gilette	medium	reportero	tarzán
ginger-ale	míster	revólver	taxi
girls del coro	movietón	roast-beef	technicolor
golf	neumonía	sandwich	Ten-Cent
good-time	nikel cromo	saxofón	tisú
grippe	niquel	sharkskin	trollies
high-ball	night-club	show	umpires
high-life	nurse	slacks	waiter
interviú	O.K.	sloppy	water
jazz	office-boys	smoking	waterloo
jersey	one-step	spaghetti	whisky
jockeys	palm-beach	sport	yales
kaleidoscopio	pantry	sportsman	yankee
kilowatts	parquear	stadium	yate
kimono	party	standard	zip

A more extensive study on English words in Spanish is required to determine:

- 1) Their chronology in Spanish literature
- 2) Their geographic distribution
- 3) Types of literature in which they are most frequent
- 4) Authors who use English words, and why
- 5) Phonological, morphological and semantic changes
- 6) A Classification—foods, business, music, sports, etc.

L. P. Smith in "the English Element in Foreign Languages"⁶ observes that other nations' estimate and evaluation of a country's national character may be judged by the words they borrow. "Such then is the Englishman, with his active life as a politician and a sportsman, his home, his comfort, his strong drinks and solid foods, as he has impressed himself upon the continent of Europe."⁷

A careful study of English loan words in Spanish will help us see ourselves as Spaniards and Spanish Americans do. Aside from linguistic interest, such a study should have some social and diplomatic value.

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⁶ In *Words and Idioms*, ch. ii, Houghton Mifflin Company, London, 1925.

⁷ *Ibid.*, p. 41.

*Why Study Foreign Languages?**

THE other day, as I was mounting Bascom Hill in the slow-moving traffic, I overheard a remnant of a conversation between two very earnest young ladies. They were apparently discussing the dubious merits of a foreign language course to which they were being exposed. "But what I'd like to know," one of them was saying, with some vehemence, "what I'd like to know is this: what's in it for me? Just what will it get me?" There was almost a note of desperation in her voice. Her friend seemed at a loss for an answer. Then, after a long moment of reflection, she ventured timidly: "I don't know what it'll get you. . . . An education, I suppose. . . ."

Most of you, I am sure, find it neither expedient nor profitable to discuss such vital matters as you climb the Hill each morning, but surely, at some time or other, you have asked yourselves this question, with regard to every subject you are studying: "What will it get me?" And generally, what you really mean is this: What is the practical value of the subject in question; what is its "bread-and-butter," "dollar-and-cents" value, to you personally, and how and to what extent will it prepare you for the career or profession you have chosen or are about to choose.

Now this is a legitimate question and I shall try to answer it as carefully as I can, although, as I shall point out later, it is a question which is frequently related to an imperfect comprehension of the ideals of a liberal education and of the purposes and functions of a University.

The study of modern foreign languages does have certain immediate, practical, "dollars-and-cents" values and there are numerous opportunities of good jobs for properly qualified linguists.

Our country's emergence from the war as one of the two greatest powers—militarily, politically, economically—has brought with it responsibilities and obligations which make it imperative for our Government, particularly the State Department and the armed services, to maintain large staffs of trained linguists.

At the outbreak of the last war, the Army and Navy became acutely conscious of the grave shortage of men with specialized training in foreign languages and they were obliged to set up, hurriedly and at great expense, a large training program to supply this desperate need. Today our government recognizes that it is of prime necessity to know the languages of our enemies or our potential enemies as well as those of our friends and allies. "Waging the peace," or as some would have it, "fighting the cold war,"

* An address delivered to the freshman class at *Freshman Forum*, University of Wisconsin, 9 March 1948.

requires the services of increasing numbers of language experts of the highest caliber.

We are playing an increasingly important political role in the world today and we are accepting commitments to ensure preservation from a third world struggle. Our leaders realize that the "oceans have shrunk," that horizons have vanished and that we can never again remain aloof and isolated from the affairs of the rest of the world. Work at international conferences and missions and in reconstruction services abroad require the closest possible contact between our representatives and those of other countries. A thorough knowledge of the language and customs of the peoples we work with, is essential for the positive, constructive activities which form the basis of our international relations.

The resumption of foreign trade and the significant role we are playing in the economic reconstruction of the world makes it imperative that we have trained and accomplished linguists. I am sure that you recognize the obvious advantages of a thorough knowledge of foreign languages in commerce and trade. Just as in a game of cards or in a battle at court, the advantage in a business transaction lies with the one who can understand his opponent's thought processes and "speak" his language (I mean that in a literal as well as figurative sense). Let us presume that you are an Argentine or a Brazilian or a French businessman. Which American firm would you rather do business with—one that mails you a catalogue in English, writes you in English and sends you a salesman with whom you can communicate only through an interpreter, or a firm that writes you in your own language and whose representative not only speaks your language but is interested in the things that interest you and treats you like a fellow human?

Obviously the average two or three years of language training at the University will not qualify you for a top-ranking job with the State Department. Different jobs require varying degrees of mastery of the foreign language. Competency in the spoken language may range from that of a salesgirl in a department store, who may have to determine the wishes of a Spanish-speaking customer, to that of a foreign service official who may be required to address an assembly in polished French. In the written language, competency may extend from that required of a secretary who writes occasional business letters in Portuguese to that of the foreign advertising expert who is required to prepare material of a highly technical nature. A librarian may need only to recognize foreign language titles, while a translator for the UNO would have to be acquainted with the most delicate shades of meaning.

I have before me a pamphlet entitled *Vocational Opportunities for Foreign Language Students*.¹ In some thirty pages, this pamphlet lists numerous

¹ By Theodore Huebener in *MLJ Supplementary Series*, #1, 1946. Information in preceding and following paragraph obtained from this pamphlet.

[These valuable pamphlets are prepared by Dr. Huebener for the National Federation of

positions open to young men and women who have had language training. Glancing through these rapidly, I find, for instance, under the heading "Business and Industry," the following categories of jobs: Advertising, Automobile Industry, Banking, Electrical Engineering, Export Trade. Under the title "Various Vocations," there are listed the categories: Aviation Airlines, Department Stores, International Broadcasting, Hotel Management and Service, Journalism, International Law, Motion Pictures, Books, Social Work. There are whole sections devoted to the Federal Service, Foreign Service and Teaching. I recommend that you study this pamphlet carefully; you will find in it much that will be of interest to you.

There is one important point, however, that should be clearly understood: in most cases, language training *alone* does not secure the job. If that were the case, only natives would be hired. The majority of positions mentioned would require, in addition to the specific language skills, certain specialized technical training or experience.

I should like to mention at this point one very essential practical "tool" use of foreign languages: in the field of the sciences and in advanced research. It is very obvious that our scientists are keenly interested in the research and progress of their fellow scientists abroad. Since a great number of significant research studies are not readily available in translation, a knowledge of French and German for instance, is essential for the advanced student and scientist in such fields as physics, medicine, the natural sciences, engineering. Graduate schools of technology, medical schools and scientific institutions require a reading knowledge of French or German or Russian, in some cases, of at least two of these languages.

I hope that I have made it abundantly clear that foreign languages do have certain significant vocational values. It would be most unfortunate, however, if you were to gather from what I have said, that these values are the only, or the most significant ones inherent in the study of languages. As a matter of fact, a large percentage of those of you who are at present taking courses in foreign languages, whether for lack of sufficient linguistic skill or for lack of the additional specialized skills, will not be eligible for one of the positions listed in the study which I have quoted. The administration of the University is aware of this. And yet the University of Wisconsin, as do most of the important schools in this country, requires that you study foreign languages for a certain period of time. Why? Perhaps the reply of the young lady on Bascom Hill to her friend's desperate query may point the way to an answer.

A liberal education, and that is what most of you have come to acquire at the University, should not consist of learning only that which is of practical value to us for social or professional reasons; it should aim beyond the

Modern Language Teachers Associations. A new revised edition has just been published. It may be secured from Stephen L. Pitcher, 7144 Washington Avenue, St. Louis 5, Missouri.
Editor's Note.

mastery of knowledge and the ability to use it. A liberal education should strengthen and broaden our grasp of the realities of the world; it should, at the same time, emancipate and liberalize the spirit of man.

I once heard an educator say that the trouble with our society was that we were producing grade A physicists and grade D humans. The basic aim of a liberal education is to "humanize," to guide the individual towards what the philosopher Whitehead calls "a comprehension of the art of life."

Because the aims of a liberal education are less tangible, less immediately realizable, they are frequently difficult to grasp and appreciate. If you will permit me, I should like to indicate to you the very special and significant ways in which foreign languages contribute to the realization of these goals.

We would all agree, I believe, that we cannot hope to be intelligent citizens of an enlightened democracy without a keen awareness and understanding of the world in which we live. Such an intelligent awareness of the modern world is an important objective of language study; this, it attempts to achieve through an emphasis upon the understanding and appreciation of the foreign culture. I am not using the word "culture" in the snobbish, superficial sense in which one hears it misused so frequently. I mean what the anthropologist means when he uses the word, that is, the sum total of habits, customs and values of a people or civilization.

Examine carefully your modern language textbook and you will notice that large sections are devoted to the geography, history, art, music, social and political customs of the people whose language is being studied. Frequently the actual learning of the mechanics of the foreign language, that is, understanding, speaking, reading and writing it, are very closely integrated with the study of the culture of the people who speak it, because most teachers realize that "the best way to learn a language is to learn something of significance in and through the language."

One of the most significant and meaningful ways of becoming acquainted with a people's culture is to read its great literature. The literature of a people is, in a sense, its autobiography; in it are expressed its ideals, its inner struggles, its hopes and fears. To study this literature is a rich and rewarding experience, for it brings great personal enjoyment and satisfaction; it tends to eliminate mental myopia and provincialism in thinking; it helps to create a deeper understanding of man.

One often hears the assertion that there is no point in reading a significant work in a foreign language since it can be read in English translation. May I point out that this is only a half truth. It is true that a good deal of the world's imaginative literature has been translated. Some of these translations have come very close to the original; some have even surpassed it. Yet, though the translation be poor or adequate or even superior to the original, the reading of the original will afford an experience quite distinct

from the reading of the translation. A translation may render the ideas or thoughts of the original work accurately enough, but the characteristic flavor and style—that which gives the work its innermost life—its rhythm, the rise and fall of its sentences, the flow of thought—all these escape translation.

No one language can ever be completely expressed in terms of another. In a sense, every translation is traitorous to the original. The German poet Heine somewhere compared translations to women; those that are beautiful, he claimed, are not as a rule faithful, and those that are faithful are not usually beautiful.

Whenever the value of the writing is intimately bound up with the actual words used, as in poetry for instance, the essential thing rarely gets across. Very seldom does the translation of a poem ever convey the force of the original.

Some words cannot be translated because they represent concepts or ideas which do not have the exact equivalent in another culture. A literal translation in French, for example, of the expression "Excuse my glove" or of our delightful, convivial expression, "Say when!", would be without significance to a Frenchman because he does not do or say these things.

The reason why educated people in every country find themselves using foreign phrases in the midst of their own speech is that frequently these expressions point to real concepts which are untranslatable.

It is difficult, sometimes impossible, to translate slang; occasionally equivalents are possible, but the flavor, the "punch" of the original expression is lost. Attempting to translate "hit the road" or "what's cooking?" in Spanish or French is a most discouraging task.

Some languages cannot readily express vagueness. It is much easier to be muddled or non-committal in English than in French. Official statements, for instance, inevitably gain in clarity and precision when converted from English into French.

Although translations of imaginative literature, inadequate as they may be, are available, recent publications in the fields of science, history, political theory, religion, philosophy are frequently untranslated or they may be available in truncated "digest" form only, and these are often unreliable and incomplete. Perhaps the only productions that are translated promptly and more or less fully are political speeches and these cannot be properly understood unless they are related to the national background from which they spring.

A very significant result of learning a foreign language is that it helps us gain a better understanding of our own. Intimacy frequently breeds indifference. One begins to really appreciate one's own tongue after having studied that of another people. By comparing one's own language with another, a perspective is developed; one begins to speculate about English

words and their meanings; one begins to notice consciously and enjoy speech patterns and pronunciation other than our own.

Another value of foreign language study, of which you may not be aware is that it affords a means of "rethinking" ideas. When one expresses an idea in a foreign language, one must rethink the entire thought in another set of symbols, with the most careful attention to shades of meaning. This frequently results in a more exact understanding of the idea. In this way, a thorough knowledge of a foreign language may serve to enrich one's "vision" of things, for it permits the exploration of the world alternately with two different media, two different sets of symbols.

In addition to a finer appreciation of the English language and possibly greater power of expression in English, a clear understanding of a foreign language and culture should give us a better insight into our own civilization and a keener grasp of our own American strength and weaknesses. Through the study of another people's problems, through parallels and comparisons with our own, we may become more acutely aware of the problems of the various elements of foreign background which constitute our nation and arrive at a clearer understanding and appreciation of their contributions to our culture.

I have left to the last what I would perhaps consider to be the most significant value inherent in the study of foreign languages. I believe that understanding and appreciation of a foreign language and culture helps in a very real way to develop tolerance and international understanding. There is no need for me to stress the importance of such attitudes in our interdependent world. Any means which will help break down barriers between men and between nations is a fundamental tool towards arriving at that democratic understanding which is essential for our mutual well-being. The study of languages helps to develop an attitude which recognizes that each nation has something of value to contribute to the enrichment and progress of man. One of our most eminent judges once said that "the spirit of liberty is the spirit which seeks to understand the minds of other men and women." It seems to me that there is no better way of arriving at such an understanding than through the study of the languages and cultures of other people.

Language is an index to a people's innermost self, to its peculiar mentality. Through language we may penetrate into the more intimate aspects of the life of a people, its peculiar needs and ideals. Speaking a foreign language is an experience which often permits us to share these intimate aspects of the life of a foreign people, for it identifies one emotionally with them. Imitating a foreign gesture, laughing at a joke told in the foreign tongue, being moved by a poem or a play in the language of a foreign people, these are experiences which tend to take one out of one's own narrow, local

self; they point out other ways of seeing and feeling and thus create bonds of understanding and appreciation.

It has been said that languages may be the "keys to the hearts of men." Those of you, particularly the veterans among you, who have heard with gratitude and warm pleasure the sound of your own tongue in a foreign land, those of you who have witnessed the cordial response of the foreigner to even a few words you may have been able to say to him in his native language, will recognize the validity of such an assertion.

I once heard someone say that one of our great national faults was that "our mind and heart are all buttoned up," and that it was not "know-how," but "feel-how" that was needed to bring about mutual understanding and international cooperation.

It would be foolhardy to claim that knowledge of a foreign language will automatically instil good will and tolerance among us. It would be just as naive and unrealistic to claim that sermons on world brotherhood and forums on international understanding will quickly destroy the prejudices and narrowly provincial attitudes that are all too current among us. The study of foreign languages however, because it can reveal the intimate side of a people, the root of its peculiar culture, tends to create a warm, human relationship, a genuine, sympathetic understanding of differences and a respect for human beings as such and this constitutes at least one true and solid basis for universal peace and security.

ALEXANDER KROFF

University of Wisconsin

Streamlining in Junior High French Classes

ALTHOUGH my classes are composed of pupils of average and above average intelligence I find it more difficult each year to cover the assignment and still eke out a little time for the songs, dramatizations and discussions so necessary to the spirit of a French class.

The biggest obstacles are, outside activities and the intense desire to appear blasé. Pupils who evince a wholesome willingness to work on enriching a course are almost social outcasts. The majority wish to do enough to pass and that only. Working under these conditions many minutes and hours are fruitless each week. I often feel that I am running a three ring circus as I try to ignite a little spark of life as each class complacently drones through the complex lessons.

To offset and combat this set apathy I have found a few tricks or speaking more pedagogically "a few methods of procedure" which animate some of these blasé teen-agers. I should like to pass these on in the hope that some other teacher will get some returns on them and thus derive more satisfaction from teaching a foreign language.

To refresh my knowledge on teaching pupils with a high P.L.R. I carefully selected with the help of the librarians in our main library, twelve of the most recent books published, which dealt with this type of mind. I studied and made a note book of good ideas thereby gleaned.

One of the principles stressed by all of those educators was that the above average pupil can learn without the everlasting repetition and drill work necessary to an average class. So I concluded that that was one reason perhaps for the passiveness—the anti-toxin for which was to stream line, speed up and high pressure every mind I could.

Another source of information on which I have based my methods of procedure is letters from the pupils. At the end of each semester after all the tests have been marked I ask the classes to write me a letter signed or anonymously in which they tell me what they like, disliked, wanted more of, less of, what they found the most helpful, the most boring, the most unnecessary etc., and the letters stress these factors—

- more French conversation
- more dramatizations
- more weekly discussions on French people and their way of living
- more vocabulary drill
- more drill on pronunciation
- more "quickies" for every phase of the work.

So here are some of the stunts that really brought results.

- I. As soon as the class enters, one pupil, previously appointed by the teacher to serve for one week, writes five short sentences pertinent to the current lesson on the board—he allows the class exactly five minutes to translate these. He then collects the papers and marks them at home that night. Another pupil is his official helper for the week and returns the papers quickly the following day while he is writing the new set of sentences on the board. Another helper writes yesterday's sentences correctly on the board and later in the period these are discussed and every one corrects his mistakes. Twenty points per week can be gained in this way as we do not follow this procedure Thursdays. This is all pupil controlled and has proved to be of more vital interest than if I composed the sentences. The class is allowed to use their books for this daily quick work. I go from desk to desk helping and coaching. One of my biggest surprises was learning how very little the Junior High pupils understand how to get help from their books. They refer to the vocabulary in the back of the book constantly but have no confidence whatever in their ability to seek out and discover what they need from the content of the lesson. So the "Quick Work" has resolved itself into a veritable course on "How to Study and Like It." The "Quick Work" offers the daily opportunity for some timid or bashful student to whisper a question to the teacher as she goes up and down the aisles. Thus both pupils and teacher work with more satisfaction.
- II. Each class is divided into groups of two or three pupils. Each group has a leader who is a good linguist selected by the teacher. After a short explanation of grammar or idiomatic expression at the beginning of the period by the teacher, the leaders take charge of their groups and conduct conversations on the lesson. Our text books have a good set of detailed questions at the end of each lesson which are splendid for this group work. The teacher moves from group to group and many questions are answered which would never be posed in the general class work. We have different ways of summarizing this type of lesson. Sometimes the leaders sit in chairs in front of the room and are quizzed by the whole class, sometimes one group is chosen to demonstrate how well it has mastered the content of the lesson in the short group period. Sometimes the teacher has a "Faculty Meeting" with the leaders to help them with the more difficult parts or to indicate to them what should be drilled in that particular lesson. This method increases the unity of the class work.
- III. Wednesdays I never give home-work. The schools in France are closed on Thursdays so we follow the custom of a "free night" on Wednesdays. Psychologically this rates high. Pupils who don't even take French know all about the French custom of no home-work Wednesdays.
- IV. Thursday is Question Day. Questions in French or English may be asked on grammar. Questions on French idioms heard or read anywhere in school or on radio programs during the evening at home—questions on great French painters or writers; questions on the current lesson—any questions pertaining to the study of French may be asked. Thursday is also the day we sing, play games or dramatize short parts of the more interesting lessons.
- V. Make the home-work as functional as possible. If the home-work was to study a vocabulary give a quickie spell down the first ten minutes the next day.

Reward the winner in some simple way. If translation was the home-work select one sentence for a written quiz where the grade is 100% or zero.

- VI. Exempt as many pupils as possible from home-work, for example a pupil who makes 90% or above in a weekly test can be excused from all home-work until he falls below this grade. Or he might be asked to prepare the dramatization for Thursday—here again the opportunity for individual help presents itself and is urgent enough for the teacher to arrange time to give it—thus motivating greater interest and greater achievement for the pupil, the class, the French language, and for your livelihood!
- VII. Occasionally give a terrifically easy test—one in which everyone will pass, even the dullest dullard will make 80 or above. He doesn't realize or care that everyone else has a high mark—he has the rare pleasure of a good grade and often he takes a new lease on life.
- VIII. Have Visitors Day—once a month or once every two weeks. The best results are obtained if Visitors Day is a part of a regular schedule. Every pupil feels that he wants to make the day a success so he works more assiduously to prepare himself to be able to contribute something to the class that day. The parents enjoy the visit immensely and are much more co-operative in subsequent problems.
- IX. Moving Day! Stress one particular phase of the work for one week and in the following week give daily short quizzes, returning the papers daily, at the end of the week change seats according to weekly averages—the highest in the first seat, of the first row and so on. Keep these seats until the next series of tests like this can be given. This relieves monotony and stirs some pupils to make an effort when nothing else does. This little device is of special help toward the end of the semester when report cards are just around the corner but when both pupils and teachers are tired.

Vitalizing a large percentage of the class lightens the job and offers a modicum of competition for the important, glamorous and imperative teenage night life.

LOUISE BURKE

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Cleveland, Ohio*

Vary the Approach

“HO HUM! What will I wear tonight? I wonder if Bill will give me his fraternity pin. I'm *so* sleepy! Why did I take this course, anyway? Oh, pardon me, Miss Johns, will you repeat the question, please?”

Do these or similar thoughts run through the seemingly attentive minds of your students while you hammer away in class on various grammatical constructions in your best verbalistic manner?

We all have had this experience of talking to unhearing ears. What, then, can we do to promote the learning process and reduce the wool-gathering to a minimum? My suggestion is, *vary the approach*. Canvass your students for artistic talent, enlist the aid of the creative ones in working out snappy teaching aids, and keep the class guessing what trick will come forth next.

If Suzie seems hazy about the subjunctive forms she comes across in reading, whip out a set of posters, such as I have made, with the concept of the subjunctive in noun clauses amusingly illustrated by the vicissitudes of two *novios* and a *picaflor* along the rocky road of love. The first poster has “José *se alegra de que* Anita *sea* linda” printed below a cartoon of the happy Joe looking lovingly at coy Anita. The verb of emotion is printed in green, while the subjunctive *sea* stands out in red.

The next poster, with “Anita *se alegra de que* José *tenga* dinero,” shows Anita with that gold digger gleam in her eye as José literally drips with *plata*.

Several posters and verbs of emotion later, Anita has squandered Joe's money, the villain appears, and the plot thickens. On some of the posters there is no change in subject; consequently no subjunctive or change in verb color. There is sustained interest and a fitting climax.

The posters are made of bristol board, 22"×28" in size, with illustrations and lettering sufficiently large to be visible from all parts of the classroom. Questions such as “¿De qué *se alegra* Ud.?” follow the caption on each placard to invite audience participation. However, excessive printed matter on any one poster will lessen the effectiveness and should be avoided. The placards may be displayed in sequence on an easel, on a purloined music stand, on the chalk rack, or simply in the hands of the teacher. After the concept of this use of the subjunctive is understood, abundant practice on the construction in context should be provided.

If the passive voice gives trouble, as it invariably does, the teacher may go to the front of the class and, with a flourish worthy of a master of legerdemain, pull down a homemade window shade sort of contraption illustrated with a Boy Meets Girl theme. We see the first cartoon entitled, “La Joven

Fué Vista por el Joven." Succeeding vertical cartoons involving "El Encuentro," "El Amor," and "La Boda" bring one to whatever climax is desired. The reflexive substitute for the passive voice may be introduced by having the *novios* go on Saturday afternoon for the marriage license only to find that "*Se cierra la oficina a las doce.*"

The illustrations used may depict American collegians, the big sombrero Mexican type, or characters of the gay nineties with curling mustaches and maidenly reserve. The important thing is to have the facial expressions and actions of the characters convey clearly the concept of whatever grammatical principle one is trying to teach. Likewise, the titles should be tersely worded with the important points printed in bold colors or in large type.

The construction of this pull-down window shade device is very simple and inexpensive. A roll of eighteen inch white shelf paper, a piece of broom handle, some cord, two nails, and a willing artistic friend are all one needs. The paper, after being illustrated, is rolled around the broomstick; strings about one yard long are attached to each end of the broomstick; the other ends are tied to one long cord to be hung over a nail near the ceiling; and the long dangling end may, pulley fashion, pull the broom handle up or down as desired. Another nail may be used to anchor the end of the cord within easy reach of the instructor.

After the gadget is suspended and anchored, merely unroll the pictures. At the end, if a review of the total sequence is desired, pull up the broomstick by means of the cord so that the entire vertical series is visible to the class.

Time and weather expressions, months and seasons, the use of the preterite and imperfect tenses, idioms with *tener*, and similar grammatical bugaboos in each language, may be effectively illustrated on slides. In the same fashion, successive stages of a bullfight, and the costumes, songs, and dances of the various countries may be presented to the class. For vocabulary building, slides may have objects labelled either directly on the slide or as an overlay. Inexpensive slides to tie in with class work may be made with transparent lumarith on which one may type or draw with a ball point pen and India ink. One may also place the lumarith over a picture and trace. Insert the lumarith between two $3\frac{1}{4} \times 4$ " pieces of clear glass, tape the edges together with gummed tape, and there you have a slide of commercial calibre. Practical suggestions for making photographic slides and slides on etched glass, clear glass, and cellophane are to be found in the book, *Audio-Visual Methods in Teaching*.¹ The presentation of material by slides has the advantage over the distribution of materials to the class in that it provides a focal point of interest for the entire class simultaneously.

¹ Dale, Edgar, *Audio-Visual Methods in Teaching*. New York: The Dryden Press, 1946. 546 pp. Price \$4.50.

Some type of summary such as true-false sentences, completion exercises, or questions and answers should be a follow-up of these activities.

For further variety of presentation, illustration of these same subjects may be prepared as flat pictures and shown to the class with the opaque projector. The newer machines project pictures as large as 8"X8" as well as coins, stamps, textiles, and other realia.

Besides the use of the opaque projector for teaching skills, and the obvious one of giving background information by showing scenes of the various countries, this projector can help the untalented teacher produce unexpected art work. For example, if one wants a large drawing of a burro to use in "Pinning the Tail on the Donkey," for some club program, insert a small picture of a burro in the machine and project it at a distance of fifteen or twenty feet onto a large sheet of paper attached to the opposite wall. Then merely go over and draw the enlarged projected outline of the burro on the paper. Use this method also for making silhouettes on colored paper for class or club room decor. With a black silhouetted *charro* and *china poblana* dancing the *jarabe tapatto*, the serenaders under the balcony, a blindfolded boy breaking a *piñata*, two *compadres* betting on their fighting roosters, and vendors, oxcarts, and water carriers marching across my walls, I have "atmosphere" and conversational material for weeks. Subjects typical of France, Germany, Italy, and other countries could have similar treatment.

As a teacher of "levantarse" and "acostarse" I have frequently been particularly ineffective. In desperation last year I let the members of one class illustrate with stick figures or line drawings the various activities of a day in their lives. From their early morning yawns and blaring alarm clocks to the precious stolen moments after lights out, reflexives were used in the reports with gay abandon, with much priceless wit thrown in!

Later the same students illustrated the high points of the first connected story read and this time their imaginations really ran riot. The papers, corrected with colored pencil, were shown to the class by means of the opaque projector. As a student read the Spanish captions below the illustrations, her voice was transcribed on the Sound-Scriber or the tape recorder. When the recording was played back with a reshewing of the pictures, we were the proud possessors of a "Spanish sound movie."

More fun and better learning resulted from these student-illustrated lessons on the use of the reflexives and the story than from any other project undertaken during the year. Of course, because of the time element involved in doing the illustrations, this technique could not be repeated often. But, after all, who wants to repeat? *It is the variety that counts!*

CYNTHIA PRESS

Stephens College,
Columbia, Mo.

Language Occupations—The Airline Hostess

TO MANY young people, the work of the airline stewardess (or steward) seems to represent one of two extremes: it may be the most glamorous of occupations or it may be primarily a service job involving unpleasant obligations, especially in case of rough weather.

There are elements of truth in both attitudes, but which one prevails is of course largely a matter of individual viewpoint. There are stewardesses who consider their work as fun for which they have the good fortune to be paid. Their glowing accounts provide most interesting reading, and something of value can be gained from learning what representatives of this group have to say. Naturally those who lack enthusiasm are going to be less expressive for publication, but perhaps we all know of individuals who have in private stated that hostessing was just a job and that there was nothing interesting in hanging up coats, being general nursemaid, and making a succession of trips up and down an aisle with coffee, chewing gum, magazines and meals. The latter group may for our purpose be dismissed with acknowledgement of its existence.

Before getting down to particulars, might we suggest that there is room for a much larger third group, one conscious of the opportunities and responsibilities of a person who for the moment may represent the first or the principal contact with a new and different culture. The impressions resulting from these first experiences will depend not only upon the personalities involved but upon the concepts each has of the other's culture to begin with and his linguistic capacity to verbalize those ideas.

It is a sound principle in guidance to ask a person in considering a vocational choice to evaluate its possibilities in terms of his or her deepest motivations rather than alone of material return or social prestige. Certainly language teachers should never discount a student's desire to do what he can to develop better understanding among peoples. We would be the first to say that appreciation of each other's cultures is an essential means to that end.

"Culture" presumably means to modern language teachers the all inclusive background and its interpretation. However, authors of some excellent articles seem inclined to attribute this concept primarily to social scientists. As a particular instance, witness "They Don't Do It Our Way: How World Cooperation May be Balked by Cross-Cultural Misunderstanding," by Ina Telberg of the UNESCO Feature Service in the *United*

Nations World for September, 1949. After citing several examples of differences in speech etiquette and sense of humor which illustrate some aspects of the problem, the author states: "What the social scientists mean by *culture* is not the arts of a nation, in the sense of painting, sculpture, or literature, but the totality of the patterns of thinking and acting transmitted through generations from father to son, and absorbed, with deviations and in varying degrees by all participants in the life of the nation."

We may well ask what better way there is to attain a comprehension of these elements than through first hand contact with the present generation and knowledge of what they say in their current publications as well as what is revealed in their "literature." But we cannot allow the desired "empathy" to be left to the realm of incidental learning. Experiments show too convincingly how little of this actually takes place. We will do a greater service to our young people and our profession if we insist on this objective as an important one and if we make sure that our students are aware what they owe uniquely to their language study.

In terms of occupations, among those which offer greatest opportunity in these respects is that of airplane stewardess. How much lies between the lines in Pan American's mimeographed reply-to-inquiry sheet when it says: "With no discrimination between race, color, creed, or sex, a Flight Stewardess acts as a hostess to her passengers . . . and at all times is an alert, gracious, and intelligent representative of the Pan American World Airways System . . . Conversational knowledge of Spanish or Portuguese is imperative."

A hostess may be able to "get by" or even to do a reasonably good job without a great deal of actual concern about her passengers, but certainly the deeper-rooted and more intelligent her interest the greater the value of her services not only to the employer but to the world community as well.

American Airlines write: "Assuredly, a geographical and cultural background of the country where the language is spoken is beneficial; however, it is not a mandatory qualification." Perhaps a major reason why it is not "mandatory" is the unavailability of an adequate number of candidates who possess this qualification along with the already long list of essentials. But presumably the person who has this "background" enhances her chances for obtaining the employment in the first place and then of making it a worthwhile and satisfying occupation. And should it not be our privilege and responsibility to see that sufficient superior candidates present themselves that the companies will not be discouraged by the unavailability of the candidates they would like to have? In such a case is it not largely true that supply is precedent to demand?

A tendency towards the lowering or temporary disregarding of requirements such as linguistic skills when potential employees with the desired qualifications are not forthcoming is at times indicated by the 'want ad

columns' in the metropolitan dailies. Occasionally an advertisement inserted for the second or third Sunday drops its original stipulation that knowledge of a foreign language is either required or desirable. This has occurred, for instance, in calls for mechanics to go to Central America and within the year in an advertisement by an unnamed line for airplane hostesses.

It is an established fact, however, that conversational ability in a foreign language is desired or required by major airlines doing an international business and increasingly by some, at least, whose service is principally within our own borders. Direct information recently obtained speaks for itself.

Preliminary to the preparation of this article, inquiry was made of all lines having a regularly established foreign service and of some domestic ones as well concerning linguistic requirements for hostesses and other personnel. The listing used was that found on the leaflet "Airline Hostess" prepared in 1949 by *Glamour's* Job Department, 420 Lexington Avenue, and available for ten cents.

At this time it is impossible to deal with other data than that pertaining to stewardesses (or to stewards, where those are employed), but perhaps some information concerning other personnel can be presented later if sufficient interest is demonstrated. Nor does this seem to be the place to repeat in full the job analysis *et cetera* so easily available from other sources.

The purpose of this approach is, rather, to do what seems not to have been done elsewhere—to present the position as a possibility for the well equipped language student who is genuinely interested in working with all sorts of people from different backgrounds and in an interpretation that goes deeper than words and phrases. As for the specific linguistic requirements, direct quotations from the companies supplying information are presented herewith:

American Airlines. (The Personnel Department of American Airlines and American Overseas Airlines have now been integrated. Address 100 East 42nd Street, New York 17.) "Stewardesses assigned to American Overseas Airlines are transferred from the domestic operation of American Airlines. To attain this assignment, they must be registered nurses or have a language ability. We do not have any language training program and expect new employees to be fluent before assignment." Because of the line's North Atlantic operations Agents and Stewardesses are preferred who have a fluent knowledge of various Nordic languages. Other than in New York a knowledge of Spanish is valuable for assistance to Mexican passengers on the Mexico City run.

Braniff International Airways (Love Field, Dallas, Texas). "Since our Air Hostesses who fly in the United States are not under any circumstances assigned to duty in Latin America they are not required to speak Spanish.

A knowledge of the language is helpful, however, because of the large number of Spanish speaking people who are now traveling our line."

Chicago and Southern Airlines, Inc. (General Offices, Municipal Airport, Memphis 2, Tennessee). "Our foreign routes are restricted to South American countries, and for this reason we are most interested in the Spanish language. Stewardesses who fly these routes are required to have a conversational knowledge of Spanish. This must be acquired prior to their being employed by us as we do not have sufficient need for Spanish speaking personnel to include Spanish in our Stewardess Training Program."

Pan American World Airways System (Latin American Division, P.O. Box 3311, Miami 31, Florida). "Conversational knowledge of Spanish or Portuguese is imperative." This knowledge is ascertained by oral examination at the time of interviewing of the candidate, so is obviously a prerequisite. Supplementary to its mimeographed sheet, Pan American states further: "We do not offer a training program until after the person has been hired, at which time she will attend classes until she is completely checked-out in Stewardess procedures."

The Atlantic Division (La Guardia Field) says: "Stewardess must speak one foreign language fluently—preferably French or German, but Portuguese or Czechoslovakian is acceptable. . . . The Spanish and French examination is a fifteen minute conversation with an interpreter, interested primarily in pronunciation and vocabulary.

United Air Lines Inc. (United Air Lines Building, Chicago 38). This line offers domestic service only, but it includes foreign languages among the studies which they feel contribute to the success of a Mainliner Stewardess.

This seems a good place to dispose of two common misconceptions about requirements for hostesses: (1) As for the idea that a language can be acquired in the course of the training program, it is clear that none of these major companies, at least, undertakes to impart linguistic ability although they either require it or consider it a valuable asset. Of the international lines, only two failed to report,* but there is no reason to suppose that they attempt what the majority do not. I have heard but have been unable to authenticate a statement that certain companies once offered intensive courses in conversation but discontinued them upon finding them too superficial to be satisfactory. This makes sense. The converse, and this was hinted by the employment manager of the Braniff lines, would be the necessity for academic students of the language to be able to express themselves

* A letter has just been received from Trans World Airline saying that it is at present selecting its hostesses from the graduates of three schools. None of these require specifically either linguistic ability or nurse's training.

Colonial Airlines have replied stating that their educational requirement is two years of college or the equivalent.

orally in it and that their knowledge include "everyday vocabulary." Vocabulary is of course best learned in meaningful context, and the more its acquisition has meant an introduction at least to the culture—in its broader sense—of the people who speak it, the better for the public relations of the airlines and for increased amity in this shrunken and precarious world.

(2) It appears that the earlier requirement that stewardesses must have had nurses training has largely disappeared.

A clearcut statement was made by a stewardess serving with American Airlines and writing some months ago in the educational materials put out by that company: "Before I became an airline stewardess, I had four years' experience as a nurse. In 1940, it was a requirement to be a registered nurse, mainly because the training gives a certain poise and competence in taking care of people. Nurses are used to irregular working hours and to taking instructions. During the War and the resulting shortage of nurses, it was learned that college girls adapt themselves to the job as readily as nurses. I can think of no better type of work for a girl newly graduated from college than working on a plane. She develops confidence in herself and an easy poise that will become part of her for the rest of her life."

Of the domestic lines, United makes this significant statement: "When United Air Lines pioneered the use of Stewardesses on passenger flights in May, 1930, the Graduate Registered Nurse was selected as the candidate for this new profession. Her background of thorough training, tested ability and efficiency, and her friendly understanding of people qualified her for this new but important position. Applications are not accepted from girls who are either Registered Nurses or who have completed at least two years of college, or one year of college, plus one year business experience."

Aside from the question of nurses training, there are other points of interest in the above statement. One is that a minimum of one year of college may be acceptable if supplemented by a year's business experience. Might not some of our better high school students who cannot see their way clear at the present for the completion of a college program find it possible to continue their studies for at least one or two years? Certainly the subjects and experiences which United Lines suggest as useful preparation for the stewardess would be valuable regardless of what they decided to do, something which unfortunately cannot be said of the acquisition of mere technical skills. It does not seem an overstatement to say that any competent girl who is sufficiently ambitious and energetic can do so. We should note also that although Pan American Airways list two years of college as desirable they will consider candidates who are only high school graduates provided they are well qualified otherwise.

While readers are again referred to the standard materials for complete data as to requirements of candidates, it may be mentioned here that they do vary somewhat. The height range, as noted in specific cases by the

Glamour sheet, for instance, is from five feet to five feet eight inches. It notes exceptions also to the usual age limitations for new applicants of from twenty-one to twenty-six years.

Perhaps it should be stressed briefly in any study of this occupation that two essential characteristics of any applicant are pleasing appearance and personality. One finds these points mentioned in the literature but more stressed in unofficial comments. For example a radio commentator in speaking recently of the excellent service provided by a Dutch line used the laudatory phrase "from the purring of its engine to the friendly smile of its hostess . . ." The Director-General of the International Air Transport Association in a serious article entitled "Freedom for Flight" mentions "a smiling and personable hostess" as one of the helps to whiling away the tedium of a journey. Good teeth, obviously, and good vision without glasses (or possibly with contact lenses) are essential prerequisites.

More important than the matter of base pay, which ranges from \$140 a month up, is the information as to the possibilities for advancement within the company. Major companies offer intraining service, and it seems to be standard practice to upgrade from within the ranks. American Airlines in particular states that each case is treated individually and that at present they have former stewardesses in every division of the company. The Employment Manager of Braniff Airways tells us that fifty per cent of their hostesses have been with the company two years or more. This seems a fairly high percentage and is a favorable indication as to possibilities of promotion, for it appears to be the general practice to fill higher positions by upgrading employees.

As a supplement to the data from the standard sources as to "job outlook" it is pleasant to note the recent newspaper reports that the financial conditions of the airlines have improved rapidly in the past few months and may be expected to be strengthened further by the increased patronage anticipated from the recent twelve and one-half per cent fare increase of eastern railroads. Also, readers are referred to numerous articles in current magazines, such as "The Mass Market for Air Travel" from the September number of the *UN World*.

As we said in the beginning, there are many girls to whom this occupation will offer no appeal. Of those who think they are interested a sizable number may find upon securing more adequate information that there is less glamor and more work required than they had any idea of. Among those who are still interested after having balanced the pros and cons, some will be eliminated by physical or personal matters beyond their control. But of the remainder the young woman who possesses a really adequate working knowledge of one or more modern languages, preferably supplemented by genuine understanding of the people who speak them, would seem to stand an excellent chance of securing the coveted job if she presents a well formulated application to the company or companies with which

she would most like to work and sees to it that she is available when an opening occurs.

In keeping with our original proposal to relate accounts of how individuals have found the way to their coveted goal, it is a pleasure to present the case of Elizabeth Nesbitt, a Pan American Stewardess who says she would not exchange her job because she loves its variety and the challenges it presents, including the need for language skills with which she is constantly confronted.

Her story should be highly encouraging to the girl who does not see her way immediately clear to the vocational goal she seeks to achieve, and it certainly illustrates the variety of ways in which a competent and versatile young woman may find ways to use her knowledge of languages. But Miss Nesbitt can best tell her own story, and she has been good enough to do so especially for readers of the *Modern Language Journal*. She writes:

"My mother was horribly shocked one day when I announced that my life's ambition was to become a respectable bum. I've always succumbed to a wanderlust spirit. Instead of playing dolls I used to tie Grandpa's silk handkerchief to a bamboo pole and wander down the street, pretending that I was miles from home. When I graduated from high school, I chose to leave my native New York state and attend a southern college which I left in my senior year to finish at New York State College at Albany. I credit Dr. Childers there with giving me a solid foundation in Spanish, for I must admit that I was quite bewildered by the smattering of Spanish which I had gained previously. However, much as I like Spanish, French was and is my first love. I majored in French and intensified my love for it by a summer session at Middlebury College.

"I sandwiched a business school course in between college semesters, paying for it by teaching Business English, acting as part-time secretary and janitor. During college days I was so busy waitressing, 'jerking sodas,' clerking in Woolworth's, and tutoring, that I guess I rather missed out on the social side of life except for the orchestra and dramatics groups.

"I saved enough money waitressing to go to Florida after college graduation and there I first taught in a private school and later switched to newspaper work. When the paper bought a radio station I took a correspondence course in radio writing and finally asked for a leave of absence to attend the Radio Workshop in New York University during the summer of '46. Well, I fell in love with New York, resigned from my newspaper job in Florida, and started to work for the Columbia Broadcasting Company as a page girl. From that beginning I advanced to Arthur Godfrey's Talent Scout office and then to the guest relations department. Meantime some of my classmates from Radio Workshop and I were presenting our own dramas on WLIB in Brooklyn on Saturday afternoons. To keep in touch with my languages I translated business letters for a paper machinery firm dealing with South American companies and also did a shortwave broadcast in French.

"Then the wanderlust caught up with me again. One night I told my landlady that before the year was over I intended to go to South America. At that time I had

no idea how to execute my dream, but I've found that 'when there's a will there's a way' if one is willing to work hard enough for it. Pan American proved to be my way; so I left New York in August of '48 for the stewardess training school in Miami. Before leaving New York, I tried and passed both the Spanish and French tests plus a rigid physical—prerequisites to the stewardess job. I'd better explain that the Spanish qualified me for the Latin American Division and French for the Atlantic Division. Since I could not be in both divisions at once, I chose the Latin Division so I could see South America. In case you are wondering what these tests are like, I can only say that they involved chatting with a man well-versed in several languages. There was no written test. . . .

"I'd like to stress this point particularly. However limited a student's knowledge of a foreign language in a classroom, his desire to express himself in that language when there is no possibility of using English will give him an amazing command of words. I might add here that 'rubbing elbows' with all kinds of people and understanding their outlook on life makes oral expression even easier. You know what to say, and if you have any comprehension of their language you know how to say it.

"When I can't escape a problem I certainly have to face it and try to solve it. For instance, one night in Kingston, Jamaica, my plane was delayed because of engine trouble; so I had to take all the galley equipment off the plane and serve dinner in the terminal. Among my passengers was a Colombian lady going to the States for an operation. She was extremely nervous about returning to a repaired plane and spent her time on the ground worrying. Since she could speak nothing but Spanish I had to calm her fears by explaining in her language that we would not take off unless the plane was in perfect condition. Another Colombian brought me a Jamaican newspaper (printed in English) and asked me to translate into Spanish at sight a news item about the Japs.

"On another flight, weather conditions prevented our landing at Rio de Janeiro. We landed at Santa Cruz, an army base with no facilities for taking care of commercial planes as far as passenger service was concerned. We had to turn off the lights to save our battery for radio messages. We could get no food at the airport, but luckily we were carrying a cargo of breadsticks and some lukewarm leftover tomato soup which we had served at lunch. Of the sixteen passengers only three spoke English. The others understood either French or Spanish. My purser knew no French and only a little Spanish. Not that I wish to sound boastful, but I am rather proud that I was able to relay radio messages in French and Spanish to keep the people informed of how long we would be at Santa Cruz and how long before busses could come to get us and take us to Rio.

"Since being transferred to New York where I work on the New York-San Juan-Venezuela runs, I often have as many as seventy Spanish speaking passengers. Of course many of them know simple English, but even so, there are times when nothing but Spanish will do. I've had to explain baby formulas, timetables, flight positions, and medicines in Spanish. This brings me to another piece of advice to students wishing to use their foreign languages: Don't be afraid to try. I've stood up in front of Latin passengers with my knees shaking and made awful blunders of announcements but almost always the whole gang clapped and cheered when I finished—and then surprised me by making the announcements in English to me.

"Even when I'm off duty, I often have occasion to act as interpreter. For in-

stance, I was in a dress shop on 34th Street when a Latin couple came in to buy a blouse. The saleslady's Spanish was too poor to guess what they wanted. Before I left, I had the Latin lady fitted with the proper size and color blouse she wanted.

"For people who enjoy a quiet, routine life the irregularity of my life would seem to be a disadvantage, but I love turning night into day and vice versa—going swimming at 2:00 A.M., sleeping until noon, flying all night, constantly meeting new people and new situations, and best of all traveling to all these foreign countries and being paid for traveling."

Such enthusiasm on the part of a young woman who had such a variety of previous experiences to serve her as a basis for comparison helps to make understandable the envy of a personable young lady who was employed in what seemed as if it should be a pleasant and satisfactory job in a Radio City travel office. She had previously been a WAVE and as such had seen a good part of the world, a fact which had been a major asset in the securing of her travel agency position. But when asked if she knew other languages than English, she replied emphatically, "Oh, how I wish I did! Then I could be an airplane hostess!" Verily, the job doth have its attractions!

IRENE ZIMMERMAN

Bucknell University

Notes and News

Mario Pei Scores a Victory for Languages

We are very pleased to announce that the Book-of-the-Month Club has selected as the non-fiction book for February *The Story of Language* by our distinguished colleague, at Columbia University, Mario Pei.

This book which is very enjoyable will make profitable reading for all language teachers and for the cultured public in general.

Discussing the many good qualities of this work, Clifton Fadiman has this to say: "One of the most original parts of the book discusses the relationship of language to religion, the family, political institutions, superstition, intolerance, science. Language is the most important tool we possess: Dr. Pei explains to us its effect on our social and political institutions, and their effect on it."

The publishers, J. B. Lippincott Company, announce it for what it is—A lively, authoritative account of the essential tool through which man has advanced from savagery to civilization.

Language teachers will find in this book a fountain of useful information presented in a most readable manner. It makes us fully aware of the indispensable importance of language to human activities. Let us be prepared to discuss this book with Dr. Pei when we next hear his clear, precise voice at some coming big language meeting.

Spanish Student Tours

SPANISH STUDENT TOURS—500 Fifth Avenue, New York, recently announced their Third Annual Summer Study-Travel Program for Spain in 1950.

Apart from the educational and travel facilities offered—a most unusual feature—is the combining of the Pyrenees and the Balearic Islands areas into one group, i.e. the "PYRENEES-MALLORCA" GROUP.

Half the Study Program will be given at PUIGGERDA in the Pyrenees, while the second half will be conducted at PALMA, MALLORCA—allowing for a visit of the marvellous mountain areas in the Pyrenees and a holiday in the enchanting Balearic Island of MALLORCA.

Language Films

BRANDON FILMS, INC., 1700 Broadway, New York, announce the exclusive release in 16 mm soundfilm of the outstanding French language motion pictures *Grand Illusion*, *Farebique*, and *Voleone*.

BRANDON FILMS has also available several German language motion pictures, among them the following: *La Boheme*, *Die Fledermaus*, *The Eternal Mask*, *Lysistrata*, *Murderers Among Us*, *Orphan Boy of Vienna*, *Razzia*, and *Shadows From The Past*.

All these films are suitable for use by high school, college, and off campus groups interested in the French and German languages, literatures, and cultures.

Institute of International Education Elects Two New Trustees

Ralph J. Bunche and Everett N. Case have been elected to the Board of Trustees of the Institute of International Education, New York.

Dr. Bunche, former United States mediator for Palestine, is at present Acting Assistant

Secretary-General, Department of Trusteeship and Information from Non-Self-Governing Territories, United Nations.

Dr. Case has been President of Colgate University, Hamilton, New York, since 1942. Before coming to Colgate he was Assistant Dean of the Graduate School of Business Administration, Harvard University.

The Central States Modern Language Teachers Association

The Annual Meeting of the Central States Modern Language Teachers Association will be held on April 28-29 at Indianapolis on the theme "New Frontiers for Modern Languages." The Hotel Lincoln will be the headquarters. Make sure to attend this important meeting.

Free Booklet on Textbook Publication for Educators

For teachers who are writing textbooks, the Exposition Press, 253 Fourth Avenue., New York 10, N. Y., has issued a free, 32 page, illustrated booklet which discusses the problems of publishing from both the writer's and publisher's viewpoints. Copies may be had upon request.

Special attention is given in the booklet to books with restricted audience appeal or limited sales potential but for which there is definite need.

Third University of Kentucky Foreign Language Conference

"Ways to International Understanding" will be the theme of the Third University of Kentucky Foreign Language Conference, to be held on the campus at Lexington, May 11-13, 1950. The lecturers will be: Dr. William C. Korfmacher, Head of the Department of Classical Languages, Saint Louis University; Dr. H. Carrington Lancaster, James M. Beall, Professor of French Literature, The Johns Hopkins University; and Dr. Carl F. Schreiber, Professor of German and Curator of the William A. Speck Collection of Goetheana, Yale University. In addition, more than one hundred scholars and teachers from throughout the nation will read papers, both academic and pedagogical, in sectional meetings devoted to Classical Languages, French, German, Spanish, Slavic Languages, and Biblical and Patristic Languages.

The 1949 Conference drew some 400 registrants, representing 163 institutions and sixteen languages, from twenty-six states and the Province of Ontario.

Dr. Jonah W. D. Skiles (Ancient Languages) is Director of the Conference, and Dr. Daniel V. Hegeman (German) and Dr. Thomas C. Walker (Romance Languages) are Associate Directors. Programs may be had from the Director, Dr. Jonah W. D. Skiles, Department of Ancient Languages, University of Kentucky, Lexington.

Mississippi Southern College-Latin American Institute

Since the beginning of the summer session of 1948, the Institute of Latin American Studies of Mississippi Southern College has offered special courses in English to the people of Latin American countries.

The foremost aim of the Institute is to foster goodwill and better understanding between the Americas, and to further the Good Neighbor Policy of the United States Department of State. It also affords an excellent opportunity to put into practice the student-teacher exchange program as set forth in the Buenos Aires Convention of American States. . . .

The students in this course will have a very good opportunity to review and grasp the fundamentals of English necessary to pursue a course in a college or university, and professional men will be able to acquire the knowledge of English desired by them for business purposes.

Listening Room Facilities at Stephen College

Expanded facilities being tested this year in the Language Division listening room have

given students in French, German, and Spanish classes increased opportunity to hear foreign languages spoken by others and by themselves.

Twenty acoustically treated listening stations have been provided for student use. Professor Wilfred B. Neff is the Chairman of the Language Division.

Northwestern State College Foreign Language Conference

The fifth annual Northwestern State College Foreign Language Conference will be held on April 28 and 29, 1950, at Natchitoches, Louisiana. The guest lecturers will be Professor H. Carrington Lancaster of Johns Hopkins University, and Professor Lawrence S. Poston, Jr. of the University of Oklahoma.

The theme of this year's Conference is "Languages for Living." The maximum time which can be allowed a paper is twenty minutes, but shorter papers are most welcome. A paper may represent literary or linguistic research, or methods, etc. Those interested in reading papers are requested to write promptly to Professor G. Waldo Dunnington, Director of the Conference, Box 1084, Northwestern State College, Natchitoches, Louisiana, giving title of the paper and number of minutes required for presentation.

Memorials

Death has removed two able and well known workers, in the field of Modern Languages. Both were from the University of Wisconsin. Their loss will be keenly felt not only by their immediate colleagues but by a wide circle of friends throughout the country. We are publishing memorials prepared by our good friend, Professor Casimir Zdanovicz, who knew intimately both of our departed colleagues.

HUGH ALLISON SMITH

On June 1, 1949, Professor Hugh Allison Smith, Professor Emeritus of French at the University of Wisconsin, died following a heart attack. He was long a valiant and effective worker in the cause of Modern Language instruction, both by his own teaching and research and by his participation in the activities of the language associations.

Born in Henry County, Missouri, May 8, 1873, he was graduated from the University of Missouri, receiving his M.A. in 1898. He did graduate work abroad and at Harvard, and taught at his alma mater and at Colorado College before going to the University of Wisconsin in 1905 as Chairman of the Department of Romance Languages. He showed remarkable gifts as administrator and organizer, as well as teacher, devoting much time and effort to developing teacher training and graduate courses and to stimulating the study of French and Spanish in the high schools of the state. He was active in the state association of Modern Language teachers and national bodies, and his counsel on educational matters was widely sought. Students trained by him or on his staff occupy responsible teaching positions throughout the country. His own particular interest were in the field of Old French and in Modern French Drama, to both of which he contributed scholarly articles. His book on "Main Currents of Modern French Drama," published in 1925, and editions of French plays were highly regarded.

In 1918 he organized a French House to provide a center for French language and culture at the University of Wisconsin, and this institution has, in its more than thirty years of continuous existence, proved a most valuable adjunct to the instruction at the University.

During leaves of absence in 1921-22, and 1929-30, he was invited to lecture at the Sorbonne, and, during the latter year served as Director of the American University Union. He was made a Chevalier de la Légion d'Honneur.

At his retirement from active teaching in 1943, his former students and other friends contributed funds to establish a prize in his name to be awarded annually to an undergraduate student for excellence in French.

He is survived by his widow, three married daughters, and a grandson.

FREDERICK D. CHEYDLEUR

Frederick D. Cheydleur died suddenly of a heart attack, on June 11, 1949, as he was completing his work previous to retirement from active teaching at the end of the month. He had come to Wisconsin in 1919 and had taught there continuously for thirty years, interspersed with summer sessions at other institutions including Cornell, Chicago and the State Universities of Illinois and Washington.

Professor Cheydleur was born at Bollston Spa, New York, January 30, 1879. After graduation from Williams College and teaching in secondary schools in New York and Massachusetts, he studied at the University of Grenoble, France, receiving his Doctorat d'Université in 1914. His dissertation was an "Essai sur l'Evolution des Doctrines de M. Georges Sorel." He taught at Williams from 1914 to 1918, and then for a year at the University of West Virginia, and was for several years a reader for the New York Regents Examinations.

Readers of this *Journal* are familiar with Professor Cheydleur's extensive publications in the field of Modern Language Studies, especially in developing and administering valid tests and interpreting results. He was the leading spirit in introducing placement and attainment examinations at The University of Wisconsin, and from 1930 until his death he was chairman of the committee having these in charge. This resulted in several articles and bulletins on the use of such tests as measures of student achievement and teaching effectiveness. A bulletin, published by the Bureau of Guidance and Records, of The University of Wisconsin on "Attainment Examinations in Foreign Languages . . . Credits vs. Attainment . . . at The University of Wisconsin, 1931-1947," in collaboration with Miss Ethel Schenck, appeared in 1948. Another joint Bulletin, to which he was giving final touches when he died, is to appear shortly.

The "French Idiom List" prepared as part of the Foreign Language Study, in 1929, is still constantly cited, and has been of invaluable aid to editors of text-books, both in this country and abroad.

Professor Cheydleur is also known for his work on Maurice Barrès and other novelists of the late nineteenth and twentieth centuries and he directed several doctoral dissertations in this field. His graduate students recall with gratitude his unflagging interest and zeal in guiding their work.

A thorough believer in the duty of the professor to support educational organizations, Professor Cheydleur participated actively in several associations. He was President of the Wisconsin Association of Modern French Language Teachers in 1933-34, and Vice-President for three years, then President of the Association of Teachers of French in 1937-38. He was a member of Phi Delta Kappa.

Professor Cheydleur's widow, a daughter, two sons, and two grandsons survive him.

CASIMIR D. ZDANOWICZ

University of Wisconsin

KURT ARNDT

The many friends of the former Miss Lilly Lindquist, past president of the National Federation of Modern Language Teachers Associations, and for many years supervisor of foreign language education of the City of Detroit, have been shocked by the news of the death of her husband, Kurt Arndt, in an automobile accident in Lima, Peru, on January 17.

This is very sad news to us. We have known the Arndts intimately for many years, and we feel his death as a personal loss.

Meetings

The M.L.A. of Philadelphia and Vicinity

"Modern Language Week, December 3-10," "Publicity for language learning," "Looking ahead—the future of languages in the curriculum," "Language teaching and study abroad," these were the themes of the meeting held on December 3, arranged by Dr. Nora B. Thompson, Lower Merion Senior High School, President, who is leaving after the first of the year on sabbatical for Europe.

During the morning session great enthusiasm was shown for the excellent start made this year in publicizing "Modern Language Week," and for even more promising plans for next year. According to the report of Eleanor Lien, West Philadelphia High School, the people of Philadelphia will be informed of the importance of learning foreign languages through newspaper feature articles, editorials and picture stories, through radio "plugs" and forum programs and through posters and displays in the leading stores.

Dr. Stephen A. Freeman, director of the Language Schools of Middlebury College, spoke on "Looking Ahead," giving a provocative survey of the present trends in the place of languages in the curriculum. He warned that unless language teachers cooperate to lobby for recognition of the rightful place of languages in general education, we can expect to be gradually nudged out of the curriculum by the policies of educational theorists who are antagonistic to languages. These tendencies can be offset by being acutely aware of the danger, by taking a realistic attitude, by active publicity, by consolidating our objectives and ceasing to bicker over methods.

After a colorful luncheon, highlighted by the singing of Christmas songs in several languages, Dr. Margaret Pascoe, Exchange Teacher, spoke on "Modern Foreign Languages in my School in Liverpool," and Dr. Freeman again spoke, pointing out significant lessons learned from the language program at the American University in Biarritz, and outlining the plan of the Middlebury Graduate School in Paris. Through these talks members were awakened to the ever increasing opportunities for teaching and study abroad, and reminded of the importance of teacher and student exchange programs for better international understanding.

Plans are under way for meetings on April 20, in connection with annual Schoolmen's Week at the University of Pennsylvania and on May 6, when Donald D. Walsh, Editor of *Hispania*, will be the speaker.

Reviews

OELSCHLÄGER, VICTOR R. B., *Poema del Cid in Verse and Prose*. Academic Edition with Introduction, Vocabularies, Etymologies, and Textual Commentary. New Orleans, La., 1948, pp. vi+145. Price, \$2.50.

Ford's *Old Spanish Readings* for many years has been the only available textbook for use in those classes that treat the Spanish language and literature of the Middle Ages. As a source for a knowledge of the medieval language of Castile, it has done yeoman service in a very satisfactory manner. However, as a source for a knowledge and appreciation of the literature of the period, the book has varied shortcomings. Among the latter, there are, to be sure, many faults that are due to the generally unsatisfactory nature of an anthology. Also, however, the book suffers from the unduly brief selections given by Ford. Many teachers have sought to avoid these disadvantages by reading complete texts of medieval works available, unfortunately, only in foreign editions. These texts are usually intended for a general reading public and, in one respect or another, are not completely satisfactory for classroom use.

Today, through the efforts of Professor Oelschläger, English-speaking students have their first "academic" or classroom edition of a medieval Spanish masterpiece, the *Poema del Cid*. These efforts deserve more than the usual amount of praise since the edition has been financed by the editor himself. This means a burden and a risk that are not commonly assumed by editors of our class texts.

Oelschläger's edition is based on the *Poema del Cid* published as the fifth volume of the *Colección Austral* (Buenos Aires, Espasa Calpe, 1938, First edition). This edition of the *Cid* was chosen because it offered the basic text of the poem derived from the monumental critic edition of Ramón Menéndez Pidal together with the prose translation by Alfonso Reyes. Permission to use the text was readily granted by Espasa Calpe and the editor, therefore, had convenient access to the raw materials for his work. The main divisions of the Oelschläger edition are: the Old Spanish text with the Modern Spanish prose translation in parallel columns; the etymological vocabulary, which amounts to a complete concordance to the poem; and a Spanish-English vocabulary to the Reyes translation. In addition the editor gives a Select Bibliography and a short introduction that is principally concerned with his edition of the famous Spanish epic poem. The valuable contributions of this new edition of the *Cid* are found in the text presented and, above all, in the etymological vocabulary. The balance of our remarks ill attempt to make clear the nature of the contributions made by Oelschläger. We shall do this by comparing carefully his edition with the other editions of the *Cid* now used in classes in medieval Spanish literature. Our textual comparisons are based on four passages of the Oelschläger edition: pages 1.1-2.14B; 12.665-13.714; 17.943-17.984; and 24.1385-26.1526.

The critical edition of the *Poema del Cid*, from which all modern editions eventually derive, is that of Ramón Menéndez Pidal published in three volumes in Madrid, 1908-11 (Second edition: Madrid, 1944-46) but this monumental work, of course, cannot be used in and was not intended for class instruction as a textbook. The editions used commonly in our country as class texts have been or are the following:

1. R. Menéndez Pidal ed. Madrid, La Lectura, 1923 (Clásicos castellanos no. 24)
2. R. Menéndez Pidal ed. Buenos Aires, Espasa Calpe, 1938 (Colección Austral no. 5). This edition contains the prose translation by Alfonso Reyes parallel to the Old Spanish version.
3. Juanita Menéndez Pidal ed. Zaragoza, Editorial Ebro, 1947, 4th. edition. (Clásicos Ebro)

Of these three, the last one can be dismissed with a short description. Although this edition has definite attractions in its illustrations and in its introductions intended for students, it cannot serve as a class text in a serious course in Old Spanish. This sweeping criticism is due to the liberties taken with the original text in order to prepare an edition for Spanish-speaking students. A quotation from the introduction (p. 22) will suffice to illustrate what we mean:

La ortografía (of the Poem of the Cid) es uno de los factores que más dificultan la lectura; pero el modernizarla sería quitar a la obra parte de su carácter. Sin embargo, no hemos querido conservar aquella grafía que pueda ser causa de estropear la ortografía del alumno, y se han corregido las *b* y *v*, la *h* y la *g*, *j*, que son las que pueden inducir a confusión.

Juvenile considerations of this type do not characterize the two other editions of the Cid listed above and, to be sure, not the edition by Professor Oelschläger either.

Oelschläger's edition, as stated before, is based on the Austral edition listed as number two above. A comparison between these two texts shows clearly the superiority of the newer edition. The Austral text, which becomes less trustworthy with each new printing, has been checked carefully with the critical edition of the original poem as given by Menéndez Pidal in Vol. III, pp. 1017-1164, and numerous errors have been corrected. The following errors chosen at random will serve to illustrate how the text of the poem has been improved in the Oelschläger edition:

Oelschläger version (Also M. Pidal crit. ed.)	Austral version (As seen in 10th. ed. Bs. As. 1945)
<i>García</i> 0.8	<i>Carcía</i> 10.19
<i>nin</i> 1.15	<i>ni</i> 10.26
<i>estonces</i> 1.48	<i>entonces</i> 12.32
<i>Hya</i> 17.947	<i>ya</i> 86.13
<i>antes e de agora</i> 17.981	<i>antes de agora</i> 88.23
<i>nos</i> 17.984	<i>non</i> 88.27
<i>seremos</i>	<i>sermos</i> 122.2
<i>coronado</i> 25.1501	<i>coronado</i> 126.21

It is obvious from these corrections that the Oelschläger edition presents a far more trustworthy text than the Austral publication.

The prose translation by Alfonso Reyes has also been checked carefully with the Old Spanish poem and frequent corrections have been made with the hearty approval of the translator himself. These corrections made by Oelschläger are clearly noted in the prose translation (e.g., pp. 3, 5, and 7) and both the original Reyes version and the corrections are given. The original errors made by Alfonso Reyes were often due to a misinterpretation of the text. An example can be found in the translation of line 1205 "*viedales exir—e viedales entrar*" where the translator interpreted *vieda* as *viera*.

Oelschläger's edition has, then, a clearly defined superiority over the Austral edition from which it has been taken since it presents a more trustworthy text of the poem together with a corrected prose translation. It has these immediate advantages without any consideration of the remaining features of the new edition.

If we compare Oelschläger's edition with the Clásicos edition of the Cid, number one above, we note, first of all, the excellent essay by Menéndez Pidal that serves as an introduction to the latter. This introduction and the frequent valuable footnotes to the text are clear advantages for the Clásicos edition, since Oelschläger has no interpretive or appreciative introduction to his work and the textual commentaries interpolated from time to time, although helpful, do not supply this lack. The text of the two editions compare more favorably in accuracy than was the case with the Austral edition. In fact, if we except the two major textual changes made by Oelschläger, the addition of punctuation and the frequent omission of written accents, there is little difference between the two versions. However, from the standpoint of accuracy, Oelschläger's text is preferable to that of the Clásicos edition since, generally, when the two texts are seriously at variance, the former has the more careful reading. A sample of this may be seen on page 2:

Oelschläger version. (Also M. Pidal Crit. ed.)	Clásicos version p. 122
... <i>seamos bivos e sanos</i> line E	... <i>seamos sanos</i> line 7
... <i>como leales amigos e vasallos</i> line H	... <i>como leales amigos</i> line 10

The additional punctuation is very helpful since the seemingly capricious punctuation of the Clásicos edition often obscures the meaning of a passage in the poem. With regard to the use of the written accent, the present writer agrees with Professor Oelschläger that there is no historical reason nor pedagogical need for a large number of the written accents used in both the Clásicos edition and in the critical edition of the Cid. We approve, for example, of omissions in cases like *avian*, *sazon*, *envarionle*, *día*, *olla*, *aca*, etc. where the words are easily recognized by the student, but we would not agree to omissions in the case of strange words like *desti*, *plógole*, or in cases like *corrié*, *podrié*, where the editor of the critical edition believed such accentuation to be necessary. A commendable addition of an accent in the Oelschläger version is seen in the case of *Almudáfar*, which bears no accent in any of the other editions we have mentioned.

Considering the text of the poem alone, the Oelschläger edition offers the most usable and the most reliable version available for our students at the present time. Following the text of the poem, we find the dated etymological vocabulary, which occupies roughly a little over a third of the book. This vocabulary constitutes the other major contribution of the Oelschläger edition. The separate entries in the list of words form a concordance to the work, since every occurrence of every word is registered. The manner of presentation of the word entries is as follows: the Old Spanish word: its date of earliest written appearance up to Berceo based on Oelschläger's earlier publication, *A Medieval Spanish Wordlist*, Madison, Wis., 1940; etymon of the word according to reliable sources of information; gender on part of speech; definition in English; line concordance of forms, tenses, and variants, with dates of first appearance; and cross references. Adequate bibliographical information is given whenever special etymological studies have dealt with specific words found in the Cid. It will be noted that the linguistic details and information provided by Oelschläger exceed those given by Menéndez Pidal in his vocabulary (volume II of the critical edition), especially in the completeness of etyma and in the concordance materials. Although it is questionable whether a textbook requires such detailed completeness, nevertheless, few will deny the value of the painstaking and careful work done by Professor Oelschläger.

The format of the edition, which is a sample of the planograph process, is not completely satisfactory because the type-size is too small for comfortable reading. We earnestly hope that the second edition of this highly recommendable work will appear in a more suitable form.

LAWRENCE B. KIDDLE

University of Michigan

SÁNCHEZ, JOSÉ, *Nineteenth Century Spanish Verse*. Appleton, Century, Crofts and Company, New York, 1949, pp. 373+xxvi. Price, \$2.50.

Professor Sánchez states in the preface that the volume has "been planned primarily for use in survey courses and in specialized courses of nineteenth century Spanish Literature." The text should, indeed, be most helpful to teachers looking for a book for such courses. It is carefully edited, attractively bound and printed, the footnotes are ample, and the selections are, in the main, exceptionally well chosen. There is a brief preface, followed by an introduction of six pages, and then a short but clear and helpful explanation of Spanish versification.

The poetry selections, which follow, are divided into five divisions—neoclassicism, romanticism, post-romanticism, modernism, and ultra-modernism. The editor devotes a page to Quintana, as a representative of neoclassicism, and then follows the latter's well known "Oda a España." Footnotes for this poem, as well as for the others in the text are abundant. As there is no vocabulary or glossary, many words are explained here, together with historical references, etc.

Romanticism, as is to be expected in a book of nineteenth century verse, is amply treated. There are selections from Espronceda, Zorilla, Deque de Rivas, Juan Arolas, Enrique Gil y Carrasco, Pastor Díaz and La Avellaneda. As is proper, much more space is devoted to romanticism than to the other literary movements of the century. One questions, however, the large amount of space given to such minor poets as Juan Arolas, and Pastor Díaz.

Post-romanticism is represented by selections from Campoamor, Eulogio Florentino Sanz, Gustavo Adolfo Bécquer, Gaspar Núñez de Arce, and Rosalía de Castro. This is usually considered a weak period in the history of Spanish verse, and the amount of space given to Campoamor, 31 pages, seems excessive.

The next section, modernism, is very well represented by Rubén Darío, Manuel Machado, Antonio Machado, and Juan Ramón Jiménez. The selections taken from these great poets are very well chosen. For example, the poems given from the works of Rubén Darío are "Walt Whitman," "Sonatina," "Yo soy aquel," "A Roosevelt," "Camión de otoño en primavera," "Marcha triunfal," and "Eheu." It is to be regretted, however, that a few other modernist poets of Spanish America were not included. It is well to bear in mind that Rubén Darío was not the only great poet of Spanish America of his time nor of the modernist movement.

In the final division of the text, ultra-modernism, Federico García Lorca is the sole representative. Eleven of his best poems are given, including "Canción tonta" in "Cazador."

The bibliography of the nineteenth century, which ends the text, is, from a scholar's point of view, scanty, but for the purpose for which the book was written it is probably adequate.

Nineteenth Century Spanish Verse should prove a boon to teachers, who have long felt the need of such a text.

MARSHALL NUNN

University of Alabama

BRENES, EDIN, *El Hombre de Negro*. The Macmillan Company, New York, 1949. Illustrated, pp. ix+137. Price \$2.00.

El Hombre de Negro has the essential elements of a successful detective story and is an elementary Spanish reader. It has a half-dozen main characters and several minor ones, and tells the adventures of Edward Braxton, an American secret agent, whose vacation in Madrid is interrupted by an unexpected order from Headquarters in Washington. Braxton's mission is to follow the trail of German secret agents operating in Madrid and obtain from them important documents before they are delivered to the German Consulate in Buenos Aires. Aided by *El Hombre de Negro*, his Spanish protector, and at times by the British Intelligence Service and Ralph Jordan, a companion, the American agent is forced to pursue his quarry to Seville, Tangier, Gibraltar, Tenerife (where he meets a young lady) and to Casablanca. On several occasions the German agents are on the point of being captured, but each time they outwit their pursuers. Final plans for their arrest in Havana are made in the Washington Office with the help of the FBI and information obtained from *El Hombre de Negro*. Routing the enemy by gunfire from their last hideout, Braxton's life-and-death struggle with the special German agent, the capture of the secret documents, and their importance to the safety of our country are the final chapters in this interesting narrative.

The story is told in twenty-three chapters of equal length. Each one is followed by a list of words which explain the proper place names and all general references in that section. A general vocabulary is found at the end of the book.

There are three groups of diversified exercises which follow and are based on the story contents. *Group A* deals with a list of common Spanish expressions suggested for memorization before beginning the chapter reading. *Group B* has a set of questions to be answered in Spanish and in *Group C* there are practical English sentences for translation into Spanish.

The format of *El Hombre de Negro* is attractive and the printing exceptionally good. The end papers have maps which show the various routes covered in unfolding the plot as well as

picture the important protagonist in it. A convenient list of all the characters mentioned more than once appears after the table of contents.

The text can well be recommended for use in an elementary Spanish course since the story is told in a free and easily-paced manner with frequent repetition of the most common Spanish words, idioms, grammatical constructions and many recognizable cognates. Idioms and vocabulary have been chosen because of their highest frequency in accordance with Keniston's *A Standard List of Words and Idioms*. Its aim as a reader is only secondary to that of its use as a book in conversation, for here is found some interesting and practical speaking material which should be a help to beginners in the conversational approach to the language.

GERARD J. HASENAUER

Muhlenberg College
Allentown, Pa.

BRUN, RICARDO, *Aventuras de Conversación*, Harper & Brothers, 1949, pp. 200. Price, \$2.50.

Perhaps as good a way as any to describe *Aventuras de Conversación* is to tell what it is *not*. And to tell what it is not we might do well to reexamine the conventional type of conversation and composition book which is familiar to all of us.

The conventional conversation and composition book deals with the experiences of a couple, or small party, of American students who spend the summer vacation touring Spain or Latin America. We see them on shipboard, train or plane, negotiating for a room at some hotel or boarding house, ordering a meal at some restaurant, shopping, going to the theatre, visiting the different points of historical or cultural interest, etc., etc. In many (fortunately, not quite all) of these books, each chapter is based on some item of grammar review, plus a few common idioms and verbs, all of which has a bad influence on the language of the Spanish or conversational section. As a result, it would require such adjectives as *dull*, *pedantic*, *stiff*, *unnatural*, and *impractical* adequately to describe much of this conversational material which students often find more or less boring.

Based on the assumption that most students will never visit a Spanish-speaking country and would therefore prefer to have their own American environment portrayed in Spanish terms, the protagonists of *Aventuras de Conversación* are two young Colombians, Antonio and Pablo Altamor, who come to New York City for a visit. Shortly after their arrival they meet some friends from home, the García family, who kindly offer them a room in their apartment. The Garcías have two daughters, Marta and Teresa, and the four youngsters proceed to "do" the town, visiting the Empire State Building, Central Park, the La Guardia Airport, the big stores, and many other well known points of interest. Their conversation is delightfully natural and informal, and deals with the common, practical items of every-day living.

The book contains fifteen lessons, three of which are devoted to review, and there is a Spanish-English vocabulary in the back. Each regular lesson is divided into seven parts. The first is a dialogue in Spanish, the second a very practical vocabulary of useful words and phrases, the third a typical *cuestionario* on which to base conversation, and the fourth is an *ejercicio* which calls for various types of original comments or answers for the student to work out from a photograph. The remaining three parts, called *temas orales*, are fragments of dialogue which the student is to finish, elaborate or otherwise change, as the teacher may direct. There are no English-to-Spanish exercises, which may, or may not, be a good feature. Neither are there any references for grammar review, the author evidently taking it for granted (and rightly so, in our opinion) that the students who use this book should already be adequately grounded in the fundamentals of grammar.

Aventuras de Conversación is refreshing, not only because it represents an altogether new approach to the subject but because of the naturalness and informality of Antonio, Pablo, Teresa and Marta, as well as of the older and less important characters. In the hands of a ca-

pable instructor and a well prepared class this text should easily live up to its title and provide a delightful *aventura* in learning.

McKENDREE PETTY

College of Saint Teresa
Winona, Minnesota

BOSS, AGNES HOUGHTON, AND BORGLUM, GEORGE PAUL, *Révision de Grammaire Française*. Harper and Brothers, New York, 1949, pp. x+194. Price, \$2.25.

Professors Boss and Borglum have written a book which can be recommended strongly to those who see an advantage in giving grammatical explanations in the language being learned. Students who can understand such explanations in English should be able, with a little extra effort, to understand those in *Révision de Grammaire Française*. The trouble is, of course, that we have a great many students who cannot understand grammatical explanations in English. Furthermore, understanding the rules is only a very modest beginning in an extremely difficult endeavor, learning to speak and write a language.

To those who, like myself, are skeptical about teaching grammar in French, the authors recommend two methods: "(1) No English. The instructor speaks very slowly, particularly at first, and repeats sentences, phrases, words, until comprehension is achieved. The speed is gradually increased. (2) French-English, or French-English-French, that is, making the statement in French, then in English, and once again in French, speaking at normal or nearly normal speed. This process takes about the same time as the first, but has the advantage of being less trying for both instructor and student. The student also learns to comprehend at normal speed by hearing at normal speed. The English can be dispensed with gradually without the class's being aware of the transition. This process of transition should be deliberate, and the class brought to an all-French lesson as soon as possible."

The second method sounds reasonable and deserves a try, but it is impossible to teach an all-French lesson using this book. Nor can I go along with the authors when they have the temerity to claim that "there comes a point when, after a period of confusion and fumbling during which it may feel very much abused, a class suddenly and as if by miracle finds itself thinking in French." I think in my native languages, French and English, but I would hesitate to claim that I think in Spanish, a language which I seem to be able to teach at the elementary stage. My experience with students of a foreign language (including those on the post-Ph.D. level) leads me to agree that they think in English. (See J. Henry Owens, *MLJ*, Oct., '49, p. 492.)

When is this miracle to take place? *Révision de Grammaire Française* is designed for the "good intermediate student." Taking "intermediate" to mean "second-year college," that amounts to being able to think in French after about 130 to 150 hours of exposure. Perhaps it is unfair to take so literally the prefatory enthusiasm of the authors.

Unlike most self-styled all-French texts, this one makes no attempt at providing devices for what is called "conversation." The exercises are conventional and include much English-to-French sentences as well as French-to-English. How are these to be used in the all-French lesson we are supposed to teach as soon as possible?

This is not to criticize the exercises themselves, which are excellent, but the claims of the preface. It almost can be said that the exercises are fun to read. For one thing, the authors have an unquestionable competence both in the French language and in its grammar. Their examples and exercises provide French sentences which can be heard in the mind's ear; the gestures that would accompany them can be seen. This is real and living French. The authors deserve our thanks for introducing in their sentences "a peculiar type of whimsy." It will surely be a splendid aid to teaching.

Révision de Grammaire Française departs from tradition in another important respect. The authors have the "notion that what the student needs most and understands least should

be reviewed and made active first." How can there be any quarrel with that? Hence we have the first sixty pages given over to the uses of the verb, the next seventy-five to the other parts of speech, eighteen very good pages to idioms and cognates, and the last twenty to the conjugation of the verb. Incidentally, the print, though very clear, is unusually small and the pages are rather crowded.

A four-page vocabulary is provided for the "Explications Grammaticales," but there is no general vocabulary for the exercises, "since they are based on words of high frequency with occasional use of the vocabulary provided in the translated examples." One sympathizes with the authors; students using this book *should* be able to get along without a vocabulary. Still there will be many (and a few teachers?) who may not know the meaning of colloquialisms such as "filer" and "machin." I was unable to discover how I was expected to translate "umteenth" into French. There are very few unexplained words, however.

There are a few inevitable typographical errors (desvêtements, 67; buerre, 90; lui-même, 94; recontre, 151), and one that should have been avoided. A text in current use features the word "Grammer" on its cover; Boss and Borglum are the victims of just such an unfortunate blunder: both the cover and back of their excellent text read *Révision de Grammaire Française*.

EDWARD HARVEY

Kenyon College

BEATTIE, A. H., *French Reader for Beginners*, Dryden Press, New York, 1949, pp. xvi+207. Price, \$1.75.

This is a revised edition of a text (1937) with which many teachers are already familiar. It is, as its title indicates, an elementary reading text, but the two prefaces are vague about the proper time for beginning it. "It is designed for use from the beginning of the course" (vii); "who, like the author, begin the reading at the earliest possible moment" (x); and "Some postpone its introduction until a full quarter's or a full semester's work in grammar has been covered" (x). Although the first few lessons are said to assume only a familiarity with the present tense of *-er* verbs, the wide variety of grammatical constructions in the very first lesson (II) makes me dubious about the effective use of it "from the beginning of the course." There appear in this lesson: *voici*, *y*, *il y a*, agreement of adjectives (irregular), formation of adverbs (and *vite!*), possessive adjectives, expressions of quantity, partitive and general nouns, pronoun objects, relatives, negatives, impersonals, imperatives, reflexives (*se fâche*, *s'en vont*), irregular verbs (*peux*, *vois*, *écrivent*, *assis*, *va*, *connais*, *font*) and idiomatic constructions (*être bien*, *passer du temps à*, *entrer dans*). If that can be done *ab initio*, *je tire ma révérence!*

The introductory lesson on *The French We Already Know* is excellent and follows Professor Sparkman's plea on splicing onto to what we already know. But I suspect that a large percentage of the borrowings in the Exercise will be beyond the ken of entering students whose paucity of vocabulary is every teacher's despair. Maybe the ex-G.I.'s will know the military nomenclature, but alas, to our regret, they are folding their tents like the Arabs. This point of departure, from the cognates the student should know, is to my way of thinking the touchstone for good elementary teaching.

The basic text has to do with Martinville University, and the majority of the lessons deal with various aspects of school life and extra-curricular activities. The proportion is true, and regrettable. However, if the point of the text, as we are assured, is to make the material "interesting," I'm skeptical about an enthusiastic acclamation of these American episodes by students here. With these are interspersed various chapters having to do with an American student abroad, which leads to a certain confusion of characters but is indubitably standard fare and useful.

The chapters are well written and properly graduated in difficulty once the first hurdle is accepted. Professor Beattie apologizes in the second preface that such material "must inevi-

tably have a certain synthetic flavor." I see no reason for the apology, nor indeed for any apology about the "synthetic." I protest strongly against the irritating and supercilious comments always forthcoming from the cognoscenti that such and such a book, or sentence, or word isn't "French French." My comment is that of General McAuliffe at Bastogne, "Nuts!"

What is "French French"? Is it Flaubert? Or Proust? Is it the argot Americans pick up at the Rotonde? Does it mean using an idiom invariably instead of simple language? (*J'y suis* or *Je pige* instead of *Je comprends*.) And why on earth should our beginners have to tread this perilous path? We agree on restricting tense usage for beginners, and we must use simple French insofar as vocabulary and construction are concerned. The student in his early days will not worry about flavor provided the sentence be clear, or our sole purpose is to facilitate his reading (or understanding), not to titillate *les plus royalistes que le roi*.

In general this book is faintly royalist. One thing that perturbs me somewhat is the rather frequent placing of the adjective before the noun, a stylistic effect which, although unquestionably proper and effective, is beyond the comprehension not only of beginners but of the vast majority of upperclassmen (and maybe of some professors?). Such a style has no place in an elementary text. It's hard enough to convince students that adjectives normally follow. To show evidence of the contrary is foolhardy. A novelist can do many things that the ordinary soul dare not. The chaotic modern usage of *à* and *de* with following infinitive is a case at point. Duhamel can do as he likes for euphony or feel or from sheer artistic license, but college students will still do well to observe the proprieties.

The inclusion of exercises with each lesson is a feature of the revision. These take four forms: *Conversation*; *Le Bon Usage* (translate: Grammatical Exercises—completion type); *Phrases à Etudier et à Traduire*; and the inevitable *Sujets de Causeries ou de Compositions Ecrites*. This inclusion is one more proof that most texts today are "all things unto all men." The last part seems far beyond the abilities of a beginner. The third type of exercise is valid for a reader and could stand expansion and thus replace the footnotes which ought to be there if the book is used early. The second type needs little comment. Let us say charitably that it is supplemental to the accompanying grammar.

It is with the first type of exercise that my interest arouses, the *Conversation*. So long as the book is used as a reader, it has no *raison d'être*. But if the oral-aural approach is a "must" (which logically would preclude any reader at all), then not only the exercises but all the chapters on Martinville are very much to the point, well-planned, and would be extremely useful after a semester or so (I would say even a year). But is that the function of a reader? I might also suggest that these chapters would be extremely useful to a French student who might be interested in the *mores* of the American college. I'm not sure he would understand American foot-ball from the description of the game at Homecoming, for Professor Beattie worries me with his story about the evenly-matched teams where the ball remained most of the time near the center of the field. No punting?

A similar indecision (or editorial pressure?) prevails in the vocabulary, my present *bête noire* as shown in previous reviews. If the student is drilled on cognate recognition as the first lesson implies, then roughly a third of the vocabulary is redundant if not positively harmful. Why include pages of "abdication, absence, absent, absurde, accent, accepter, accident, accuser (accuse!), acrobate, acte, acteur," etc. *ad nauseam*?

No errors were noted in text or vocabulary; the printing is clear and the binding attractive. The various exercises are well graduated to the normal grammatical progress of the student but subject to the various caveats cited above. The French is well written, and I think it might go very well for an elementary conversation group. There are NO notes, a *rara avis* indeed. In fact this book leaves more room for the teacher to expound and explain than any I have seen recently; and this is said not in detraction but in praise.

J. HENRY OWENS

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FEHLING, FRED L. AND PAULSEN, WOLFGANG, *Elementary German, A Systematic Approach*. American Book Company, New York, 1949, pp. xx+289. Price, \$2.80.

The scope and construction of this book in a broad sense follow the usual pattern of the orthodox foreign language grammar. That is, after the introduction one will find the usual lessons, an appendix, a German-English vocabulary, and index. Each lesson contains, first of all, a prose passage of between one hundred and one hundred and fifty words which toward the end of the book increases to about three hundred words. Next comes the *Fragen* followed by grammar explanations in English with German examples. These grammatical explanations are quite ample and contain sufficient illustrations from the German.

After the introduction of the grammar in each lesson there appears a review called *Recapitulation of Main Points*. Here the grammar, which has already been presented, is given a new treatment with different descriptive sentences and examples. As its title explains one will find new helpful illustrations of matters that have already been explained.

The next section consists of the *Übungen* which in all twenty lessons are divided into two parts: (I) *Recognition Grammar* and (II) *Active Grammar*. To explain this innovation one might quote from the introduction: "In order to facilitate and accelerate the work of those who must finish the grammar in one semester or less, we have adapted the grammatical exercises to the principles of *Recognition Grammar* and *Active Grammar*. For a mere reading knowledge the recognition grammar exercises should be sufficient. The active grammar exercises are meant to be a kind of "fixative." In other words, both *Recognition Grammar* and *Active Grammar* cover the same material. One might add that the former section often incorporates work of a general nature, such as translations from the German, or identification of structure; the latter section generally presents more exercises consisting of drill work or practice on minor points.

Following the *Übungen* are the sentences to be translated from English into German. These are simple and embody the grammar of the lesson. For some reason, after *Aufgabe neun* the English exercises stop until *Aufgabe zwölf*. Then they continue to the end of the lessons. Behind the English exercises in each lesson there follows a vocabulary of the new words in the reading selection.

The prose passages up to *Aufgabe elf* consist of anecdotes with material that is poignant and new; all stories are made up of selections that are generally pleasing and amusing to college students. Possibly an exception is *Aufgabe sieben* with a description of various German dialects, a topic difficult to most Americans. A few stories which follow touch upon famous personalities from various walks of life: Heinrich Heine, Goethe, Voltaire, Till Eulenspiegel, Shakespeare, Freiherr von Munchhausen, and Metternich. Also several legends as well as historical events are used.

In looking over the twenty lessons of the text, one notices that the treatment of articles, nouns, prepositions and pronouns come first. Toward the middle of the book the verbs are taken up: the strong verbs in lesson eleven, the modals in fourteen, and the subjunctive toward the end.

Certain features of the work are excellent. This reviewer has found practically no printing mistakes or errors of any kind. The idiom is good though often difficult German. From the standpoint of those texts in the strong grammar tradition this work has a most comprehensive foundation. Those points brought up are salient and are treated sufficiently in detail for a beginning book. The exercises are more than ample. Also, the sentences to be translated into German, though short and few in number, illustrate the material covered. Another advantage is the convenient format: dimensions of approximately $\frac{1}{2} \times 5\frac{3}{4} \times 7\frac{1}{4}$ inches permit its being carried in a coat pocket.

There are, however, some items on the debit side of the ledger. As a beginning text the work places too many obstacles in the path of the student. For one thing the prose is too difficult for a beginner; the learner will have to thumb his dictionary constantly in order to translate

each sentence. No persons will have the pleasure of reading new prose without constantly interrupting his enjoyment by looking up words. Certainly the range of the vocabulary is too extensive for so few sentences. It is true that many words are defined with footnotes but this does not make much of a dent in the extensive "thumbing" necessary to construct the complete thought in each sentence.

Another point against the text is the amount of space devoted to grammar. The student will be literally drenched with it. On top of this the authors use terms of many syllables when more simple forms would suffice. Thus *Recapitulation* and *Zangenkonstruktion* could have substitutes of at least two syllables. Titles for various sections could have been reworded so as to label the contents better: *Recognition Grammar* and *Active Grammar* are really sections of exercises on the material covered by the lesson.

Both of these tendencies, namely, the broad range of vocabulary and the excessive amount of grammar convey to the beginner a feeling that erudition per se is over-emphasized rather than a difficult foreign language is being made lucid and intelligible. Every student has the right to enjoy the beginning text of a foreign language. It is the primary duty of the author of a beginning foreign language text to organize the approach to the field in logical steps which will not be so difficult to as discourage further work after the course has ended. The text by Fehling and Paulsen runs that danger.

CHARLES E. PAUCK

Berea College
Berea, Kentucky

HILL, CLAUDE, *Drei Nobelpreisträger, Hauptmann, Mann, Hesse*. Edited with Biographical Sketches, Notes, and Vocabulary. Harper & Brothers, New York, pp. xv+211. \$2.50.

The catchy title of this textbook serves to impress on the student of German that he is reading material written by authors of internationally recognized stature. Seven writers who used the German language as their medium of expression have been awarded the Nobel prize for literature. From them, the editor has chosen Gerhart Hauptmann, Thomas Mann, and Hermann Hesse as those who "signify the highest achievements of modern German writing."

Various obstacles combine to make a selection from these authors' works a delicate task. How can one, for example, do justice to the importance of a leading dramatist by presenting one of his earliest short stories? Yet reasons of space limitations, the desirability of proper balance, the consideration of the level of instruction, and the need of arousing the student's interest point to the *Novelle* as the most appropriate *Gattung*. Hauptmann's *Bahnwärter Thiel*, Mann's *Der kleine Herr Friedemann*, and Hesse's *Im Presselschen Gartenhaus* would appear to fulfill the requirements, namely to present writings "German in spirit and psychology, set against German landscape, German atmosphere, German cultural background." To be sure, the selection from Hesse does not seem as fortunate as the other two, for his story lacks action and can be fully appreciated only by a reader who has a wider acquaintance with German literature of the early 19th century than can be expected from a student with two semesters of German—the alleged prerequisite for this text.

Each of these three short stories is accompanied by a recent photograph and introduced by a brief discussion of the author and his literary work. To give this concise information in a few pages is another hurdle which the editor has negotiated with moderate success. The sins of omission are most evident in the sketch of Hauptmann. To judge from it, the student must infer that the author has done nothing after *Die Tochter der Kathedrale*, for which, incidentally, the year of publication, 1939, is omitted. No mention is made of later works such as *Der Große Traum*, the gigantic *Iphigenia* tetralogy or *Mignon*, the charming *Novelle* which the poet called his "finale." There are also a number of mistakes; perhaps the worst of these is the wrong indication of the year of Hauptmann's death which should read 1946—this is not just a misprint, for it is given twice as 1945 (pp. xiv, 3). Hauptmann did not take up residence in "one of the

northern suburbs of Berlin" (p. 3) but in Erkner which lies southeast of Berlin. This error is perpetuated in the footnotes to *Bahnwörter Thiel* where the editor places the locale—through which the Silesian express train runs—"in a northeastern direction from Berlin" (p. 11n). On similar lines, he identifies *Die Mark* as "the whole northern section around Berlin" (p. 15n), which would imply that the section south of Berlin is not part of *Die Mark*. At the time of the memorable performance of *Vor Sonnenaufgang*, Hauptmann had not quite reached "the age of twenty-seven" (p. 4). The title of the novel *Der Narr in Christo Emanuel Quint* (p. 6) is jumbled completely. One must wonder if the editor has all the facts before him when he implies that Hauptmann was a Nazi sympathizer, and brushes aside "some unpublished timid lines of twisted disapproval" (p. 8) probably referring to the play *Die Finsternisse* which Hauptmann wrote in commemoration of the death of his friend Max Pinkus. At any rate, should a book like this be the vehicle for such a discussion? Two statements in the Hesse sketch stand in need of correction: *Peter Camenzind* was not the author's second, but his sixth book, though it was the second one to attract wide attention (p. 115). *Demian* was not published anonymously, but under the pseudonym of Emil Sinclair (p. 117).

The following misprints are noted: *Bremen* (p. 47), *Thieles* (p. 56), *swischen* (p. 98), *Thiele-mann* (p. 99n), *Eichendorf* (p. 119), *ihn Herren* (p. 31), *heimich* (p. 134), *kennen* (p. 154), *E. T. A. Hoffman* (p. 157n), *bischen* (pp. 165, 166), *tückish* (p. 203), *stir* (p. 204 after *umschlagen*); *ravißantes* (p. 154) should read *ravissantes*, *gewiss* (p. 165) should have the diagraph, *Abenteurer* (p. 170) should read *Abenteuerer*.

The vocabulary shows lack of care. The list of abbreviations is incomplete. The indication of separable and inseparable verbal prefixes and of strong and weak conjugations is not carried through. Inconsistencies in treatment are shown by entries such as *feig(e)* and *wirr(-e)* or *Geistliche* and *Handlungsreisender*. Words not in their proper alphabetical places are *allsonntäglich*, *Kiefernforst*, *sonntäglich*, *vorbeistoben*, *Wichtigkeit*. The "fl" ligature should not be used in *auflesen*, *auflösen*, *tiefliegend*. Who would look up the translation of *das trifft sich gut* under *das*? An *Erker* is not a balcony. *Handwerk* has the wrong gender. The entry under *Aufwartung* should read *jemandem seine Aufwartung machen*; *handeln um* should be marked as reflexive, *weitausladender* (p. 178) should be spelled in two words (cf. p. 75). Many footnotes might have been absorbed into the vocabulary.

It is hoped that an early new edition will eliminate these flaws now marring a text which otherwise deserves high commendation, for in the field of German instruction there is a definite need for modern reading material presented in an appealing dress such as Mr. Hill's volume.

SIEGFRIED H. MULLER

Adelphi College

GUDZY, NICOLAI K., *History of Early Russian Literature*. Translated from the Second Russian Edition by Susan Wilbur Jones. Introduction by Gleb Struve. The Macmillan Company, New York, 1949, pp. xix+545. Price, \$10.

Nikolai Gudzy's work on 16th to 18th Century Russian literature, Russian symbolism, sentimentalism, and the Decembrist poets, as well as his perceptive editing and reading of Leo Tolstoy, has made him one of the truly remarkable scholars of our time. The American Council of Learned Societies has performed a yeoman task in making available to English readers the rich history of early Russian literature, which Gudzy evidently wrote as a labor of love. For those who have had to cope with partial translations and ill-digested summaries of a singularly underestimated body of work, this history will be a special treat; its importance as the first full and authoritative treatment of the subject deserves emphasis. Gudzy's standard anthology of early Russian literature, used as a companion volume to the present work in Soviet universities, may yet receive the same careful treatment by Susan Wilbur Jones, the capable translator.

The problems faced by any student of this period mount up. Is it literature, or ecclesiastical polemicizing? Is the chronology of any given work accurate? Who wrote *The Tale of Igor's*

Expedition, the vivid picture of feudal life in *Rus* in the eleventh and twelfth centuries which perhaps never was surpassed? Does the period end in the seventeenth century, or in the eighteenth? What accounts for Russia's amazing advance in literary forms in so short a time: or, phrasing the question another way, were all the seeds of nineteenth century realism sown in this melange of Byzantine and native Russian literature? Professor Gudzy may not answer the questions satisfactorily, and perhaps his welter of details may obscure the basic problem; how accurately does the literature reflect the people; but he certainly suggests answers, and his approach is vigorous and stimulates response.

Often, though not always, Gudzy notes parallels between the hagiography of his own country and that of other countries. A Russian saint like Alexis has much in common with the Anglo-Saxon saint Juliana, and interesting parallels might be worked out showing how the features of this crucially dominant type of Russian writing correspond to those of the same type in other European countries. Such a study would be valuable if only because it would tend to disprove a curious theory, advanced by Gleb Struve in his introduction, that early Russian literature lacks both purely literary works and imaginative literature. Gudzy's remark that a number of the monuments he studies in this work owe their existence to an extensive international literary exchange, surely implies that the sins of church writing, if sins they be, are sins shared by other lands.

If sins they be: for this literature is not quaint, not simply the cut-and-dried extension of spiritual power to works of the pen. The *Story of Peter and Fevronia*, to cite only one example, exhibits the power of art, the richness of the literary mind at work. Notable also is the reason why Fevronia leaves unfinished the robe of the saint in her embroidery of a chalice cover for the Church of the Virgin; she wants to die with her husband. The ritual of religion has not the saving power of the ritual of love. Or, to look at another legend, Oleg and his Horse (basis of Pushkin's beautiful and famous *Ballad of Oleg the Wise*) offers, as a chronicle story, more than mere delightful reading. The symbolism of the church stories is both sophisticated and surprising. Again and again we marvel at the strength of the Russian writers, which survives the most black period of medieval history, the Tartar invasion. Serapion's description of the enemies is in the rhythm of greatness:

our land a desert made,
our cities captive made,
churches in ruin laid,
our fathers and our brothers slew,
our mothers and our sisters did degrade.

The point at which didactic writing becomes genuine literature is, admittedly, a controversial one; but Tolstoy and Dostoyevsky were as one in regarding the most important theme of art the one which describes man's relationship to God, and we of a later age tread on dangerous ground when we condemn the church annals as mere propaganda.

Gudzy's approach to his subject is comprehensively alert. He recognizes the merit of the provincial literature, which in many ways surpasses that of Moscow; he utilizes both extrinsic tools of history, sociology, and biography, and intrinsic tools of rhythm, metre, and genre, to arrive at aesthetic evaluations; he frankly admits that the Marxist-Leninist study of early Russian literature is as yet in the embryonic stage, and that his study does not proceed on the basis of Marxist methodology. His studies of pilgrimage literature, the complex connections between publicistic writing and literary expression in the sixteenth century, translations from western narrative literature, satirical literature, and versification grow deeper and sager on re-reading. The book should appeal both to the scholar, who will want to follow up the more-than-ample footnotes, and the general reader, who will come in contact with a genuine and substantial literature.

HAROLD OREL

University of Michigan

Books Received

Miscellaneous

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